

**AN ANALYSIS OF MORAL VALUES  
OF *EDENSOR* NOVEL (ENGLISH VERSION)  
WRITTEN BY ANDREA HIRATA**

**(A Thesis )**

**Submitted as a Partial Fulfillment of the Requirements for S-1 Degree**

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## ABSTRACT

### AN ANALYSIS OF MORAL VALUES OF *EDENSOR* NOVEL (ENGLISH VERSION) WRITTEN BY ANDREA HIRATA

BY YUYUN WAHYUNI

This research discussed about the moral values in *Edensor* novel written by Andrea Hirata. The moral values were found out by using Hartmann theory. This research was descriptive qualitative. The object of this research was *Edensor* novel. This research also used others information which related to the research problems. The data on this research are the sentences and utterances in *Edensor* novel that contains moral values.

The research procedure used in this research was by Miles. The steps are read the *Edensor* novel, and then find the sentences and utterances that contain moral values, after that categorize the sentences and utterances that contains moral values based on Hartmann's theory. Finally, makes table based on the specifications of moral values. This research used peer debriefing to validate the data, and involves Mr. Syukur as the approve reader. This research focuses in (1) the moral values found in *Edensor* novel, (2) the moral values applied by the main characters in solving the problems in their life in *Edensor* novel, and (3) the applicable of *Edensor* story to be one of the references to played in Drama course.

After analyzing *Edensor* novel, this research found some moral values in three groups according to Hartmann's theory. The first group contains wisdom, courage, self-control. The second group contains brotherly love, truthfulness, fidelity, trust and faith. The third group contains radiant virtue, personality, and personal love. The moral values applied by the main characters in *Edensor* novel, which is Arai and Ikal are courage, self control, brotherly love, truthfulness, radiant virtue, trust and faith, fidelity, personality, and personal love. According to vision and mission of UIN Raden Intan Lampung, especially English Education major and RKPS of Drama course, this research concluded that the story of *Edensor* novel can be one of the references to be played on Drama course.

**Keywords:** Moral Value, Analysis Novel, Qualitative Descriptive, *Edensor*.





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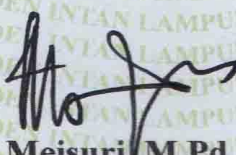
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## TABLE OF CONTENTS

	Page
<b>COVER.....</b>	<b>i</b>
<b>ABSTRACT .....</b>	<b>ii</b>
<b>APPROVAL .....</b>	<b>iii</b>
<b>ADMISSION .....</b>	<b>iv</b>
<b>DECLARATION.....</b>	<b>v</b>
<b>DEDICATION.....</b>	<b>vi</b>
<b>MOTTO .....</b>	<b>vii</b>
<b>CURRICULUM VITAE.....</b>	<b>viii</b>
<b>ACKNOWLEDGEMENT.....</b>	<b>ix</b>
<b>TABLE OF CONTENTS .....</b>	<b>x</b>
<b>LIST OF TABLES .....</b>	<b>xiv</b>
<b>LIST OF APPENDICES .....</b>	<b>xv</b>
 <b>CHAPTER 1 INTRODUCTION</b>	
A. Background of the Problem.....	1
B. Limitation of the Problem.....	5
C. Formulation of the Problem.....	5
D. Objective of the Research.....	6
E. Use of the Research .....	6
F. Scope of the Research.....	7
 <b>CHAPTER II REVIEW OF RELATED LITERATURE</b>	
A. Concept of Moral Value .....	8
B. Types of Moral Value .....	9
C. Literature.....	18
D. Kinds of Literature.....	19

E. Novel.....	22
F. Characteristics of the Novel.....	23
G. Types of Novel.....	24
H. Semantics .....	26
1. Definition of Semantics .....	26
2. Branch of Semantics .....	27
I. Pragmatics.....	30
1. Definition of Pragmatics .....	30
2. Context .....	30
3. Speech Act .....	34
J. Synopsis of the <i>Edensor</i> Novel.....	49
K. Andrea Hirata.....	51

### **CHAPTER III RESEARCH METHOD**

A. Research Design .....	53
B. Research Procedure.....	54
C. Trustworthiness of the Data.....	54
D. Source of the Data.....	55
E. Technique of Collecting Data .....	56
F. Data Analysis .....	56

### **CHAPTER IV FINDING AND DISCUSSION**

<b>A. FINDING .....</b>	<b>59</b>
<b>B. DISCUSSION.....</b>	<b>60</b>
1. The Moral Values found in <i>Edensor</i> Novel .....	60
2. The Moral Values applied by the main Characters in solving the problems.....	87

3. The application of <i>Edensor</i> novel in Drama subject in English Education of Raden Intan State Islamic University .....	92
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## **CHAPTER V CONCLUSION AND SUGGESTION**

A. Conclusion .....	95
B. Suggestions .....	96

<b>REFERENCES</b> .....	<b>97</b>
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<b>APPENDICES</b> .....	...
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## CHAPTER I

### INTRODUCTION

#### A. Background of the Problem

We can see the moral decadence is happening in our environment nowadays, especially in college students. It happens because they cannot implement the good value taught in education in their life. One of the factors that affected the moral decadence is the flow of globalization with all its lucrative offers. Lack of awareness from connoisseurs of globalization causes moral decadence. Muthohar said that however, moral values and self-discipline are slowly diminishing over the years, as most of the younger generations are gradually disregarding these ethics. The listed values have slowly faded away, as they mean little to these adolescents, as moral values and self-discipline are on the verge of disappearing.<sup>1</sup> It means the moral decadence really happening in our environment without we realize it.

Moral decadence can be proven by facts and data provided by book of *Profil Kenakalan Remaja 2010*.<sup>2</sup> The data said that from the results of research in several major cities in Indonesia for 52% of teenagers has had pre-marital sex. The details data can be seen in the following table:

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<sup>1</sup> Sofa Muthohar, *Antisipasi Degradasi Moral di Era Global*, IAIN Walisongo (Semarang, vol 7, nomor 2, oktober 2013) (Nadwa Jurnal Pendidikan Islam)

<sup>2</sup> Sub Direktorat Statistik Politik dan Keamanan, *Profil Kenakalan Remaja 2010*, (Jakarta: Sub Direktorat Statistik Politik dan Keamanan, Badan Pusat Statistik, 2010), p. 20.



**Table 1. Table of Youth Moral Decadence in Indonesia 2010**

Numb	City	Presentation
1	Jakarta	51%
2	Bandung	47%
3	Surabaya	54%
4	Medan	52%

Source : *Profil Kenakalan Remaja 2010*, Sub Direktorat Statistik Politik dan Keamanan, Badan Pusat Statistik, Jakarta-Indonesia, 2010

To minimalism the moral decadence, we have to know what moral value is and why it is important. Moral value is very important for our life, because moral values are the values which are associated with customs, manners, and behavior.<sup>3</sup> Actually, moral value can be gained from everywhere, such as books, television, radio, and novel. This research analyzed the moral value that can be found from the books, especially novel.

Weigner said that one of the ways to change the bad moral slowly of the college students is by reading. More than just understanding a character, it is taking a little of them inside of the reader and changing the reader in the process<sup>4</sup>. He also state that the process is not something that reader plan on, it happens spontaneously. It is not like reading about Superman and then thinking that the reader can fly. It is a much more subtle process, but it can definitely change the reader attitudes and behavior. That means reading certain books can turn readers into new people, based on the understanding that they got from the books. From there, it can be concluded that if we read a book that contains good moral values, we can at least be morally better than before.

<sup>3</sup> Zuriah N, *Pendidikan Moral dan Budi Pekerti dalam Perspektif Rubahan* (Jakarta : Bumi Aksara, 2007)

<sup>4</sup> Neil Wagner, *Journal of Personality and Social Psychology*, 2012. (On-Line), available on: <http://psycnet.apa.org/search?fa=search.displayRecord&uid=2012-07748-001>

Novel is kind of book and a form of literature. Novel is normally a prose work of quite some length and complexity which attempts to reflect and express something of the equality or value of human experience or conduct.<sup>5</sup> Novel is a one of the literary works that has benefits for its readers. According to Wellek and Warren the function of literature is *dulce et utile*, which means beautiful and useful.<sup>6</sup> The beauty in literature can pleasing the reader, fun in the sense of being able to give entertainment for the audience in terms of language, how to present it, the way the story or problem solving. Useful in the sense of literary works knowledge can be taken and cannot be separated from the teachings morally. Further, according to Robert, a novel is one of genres of book of literary work which is presented in detail the enlargement of characters, complicate social circumstances, or a relation between many personalities.<sup>7</sup> It means, a novel composed by many different phenomenon and intricate relationships surrounded by a few people in the novel. Because of that, we can get much knowledge, experience, new ideas, even moral value implicitly or explicitly.

The *Edensor* novel is elected as the subject because from this novel we can get the new experiences, knowledge, even the morals value. Novel entitled *Edensor* is a best seller and a very phenomenal novel because it full of the moral values and spirit of education. *Edensor* novel is the third book of the tetra logy of *Laskar*

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<sup>5</sup> R.Taylor, *Understanding the Elements of Literature* (New York: St. Martin's Press, Inc. 1981)

<sup>6</sup> Wellek and Warren. *Theory of Literature* (New Brunswick: N. J., Rutgers University, 1966), p.25.

<sup>7</sup> Stanton Robert, *An Introduction to Fiction* (New York: University of Washington. 1965), p.44.

*Pelangi* which is presented to the reader, one form of the experience of Andrea Hirata. The first book is *Laskar Pelangi*, the second book is *Sang Pemimpi*, the third book is *Edensor*, and the last is *Maryamah Karpov*.

The main characters in this novel are still Ikal and also Arai, his cousin. In general this novel told the story of Arai's educational life and Ikal who managed to continue his studies in Europe. This novel also told about the spirit of the main characters to study through their suffering and buffetings. The author seems to expect the reader to follow the example of the character of the main characters in real life.

There are several researchers have analyzed the moral value. The first research was written by Fitriyani, she discovered that by reading the novel the readers could comprehend the moral values in the main character such as punctuality, discipline, creative power, respect to other, optimism and thinking positive<sup>8</sup>. The second research was conducted by Ridho Kholid . The researcher found that there are three moral values such as religious values, personality values, and society values. The religious values are values of human trust in God, human existence in front of the God, and human submission in front of the God. Next is personality values, there are hard work, qana'ah, simplicity of life, honesty, responsible, firm stance, and vigilance of life. The last is the social values, such as the worship between people, unity of life and fair to other humans.<sup>9</sup>

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<sup>8</sup> Nur Fitriyani, *An Analysis Of Moral Values Of Jules Verne's Round The World In Eighty Days*, State Islamic Studies Institute (STAIN Salatiga 2009).

<sup>9</sup> Ridho Kholid, *Religion Value In Novel: Ketika Cinta Bertasbih* Karya Habiburrahman El Shirazy ( Structural Genetic Approach),



The research entitled “An Analysis of Moral Values in *Edensor* novel, written by Andrea Hirata” because from the previous research it can be concluded that moral value is very important in our life. This research would make a different research in the genres or themes than the others.

### **B. Limitation of the Problem**

Novel is a part of literary works which can be analyzed from several points of view such as characters, morality, language, background, theme, tragedy etc. This research focuses on analyzing moral values that are found in the *Edensor* novel written by Andrea Hirata, what are the moral values applied by the main characters in solving the problems in their life in the *Edensor* novel written by Andrea Hirata.

### **C. Formulation of the Problem**

This research analyzed the moral values in the novel, so the formulations of the problems are:

- a. What are moral values that can be found in the *Edensor* novel written by Andrea Hirata?
- b. What are the moral values applied by the main characters in solving the problems in their life in the *Edensor* novel written by Andrea Hirata?
- c. Is it applicable to use this novel in Drama subject in English Education of Raden Intan State Islamic University?

#### **D. Objective of the Problem**

In this research, the objectives of the problem are to find what are the moral values that can be found in the *Edensor* novel by Andrea Hirata, to describe the moral values used by the main characters in solving the problems in their life in the *Edensor* novel by Andrea Hirata, and to know whether the *Edensor* novel is applicable to use in Drama subject in English Education of Raden Intan State Islamic University?

#### **E. Uses of the Research**

This research hopefully can be useful for:

##### **1. Theoretically**

The result of this research expected to contribute to the development of literary works, especially the literary works that contains the moral value.

##### **2. Practically**

Hopefully, from the results of this study, it is expected to help readers especially English Education's students of State Islamic University of Raden Intan Lampung, understand what is the moral values contained in the novel, so they can take and apply it in their daily life.

Further, the result of this research expected to become a consideration as one of the references to be played in Drama subject in English Education of Raden Intan State Islamic University Lampung.

## **F. Scope of the Research**

The research only focuses on analyzing moral values that found in the novel *Edensor* written by Andrea Hirata, to describe the moral values used by the main characters in solving the problems in their life in the *Edensor* novel by Andrea Hirata, and to know whether the story of *Edensor* novel can be played in drama subject. The fifth version on *Edensor* novel was printed on July 2011. It is published by PT. Bentang Pustaka. The thick of the novel is 238 pages.





## CHAPTER II

### REVIEW OF LITERATURE

#### A. Concept of Moral Value

Moral is controlled by the moral concepts, the moral to which the members of culture have become accustomed and which determine the expected behavior pattern of all group members. Hartmann stated that the basic of moral values are the virtues. They are the values of human conduct itself; and as conduct extends over very different kinds of situation, they necessarily show a rich variety, differentiated according to their material.<sup>1</sup> Beside, Murray said that moral values are convictions a person holds about good and bad ways to act in moral situation<sup>2</sup>.

Meanwhile, according to Suseno, moral values always refer to the good and bad human as a human being.<sup>3</sup> Different cultures have very different moral value systems. Nevertheless, Kenny in Nurgiyantoro said that moral seen as the message of the whole story. It can be used as the “guidelines” to be the role model.<sup>4</sup> Morality is a social affair. Indeed, the self-sacrifice required by morality is always in reference to someone else's interest. The conflict between one's own happiness and one's duty is related to, or is, a conflict between one's own and

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<sup>1</sup> Nicolai Hartmann, *Ethics Moral Values* (London: Unwind Ltd, 2004), p. 225.

<sup>2</sup> R.Murray, *Moral Development Theories-Secular and Religious* (London: Greenwood Press, 1997), p. 68.

<sup>3</sup> Suseno, Magniz Franz, *Etika Dasar, Masalah-Masalah Pokok Filsafat Moral*. (Yogyakarta: Kanisius, 2002), P. 19.

<sup>4</sup> Burhan Nurgiyantoro, *Teori Pengkajian Sastra*. (Yogyakarta: Gadjah Mada University Pres, 2015), p.429.

someone else's interest or good<sup>5</sup>. Further, Audi said that moral value is simply an important kind of instrumental value<sup>6</sup>. Nevertheless, Hartmann stated that moral values are based upon situational values, that is, that they attach to the intention which is directed to valuable situations, and that their specific character compared with the latter nevertheless independent of the connection.<sup>7</sup> From the explanation above, it can be concluded that moral values is a belief about right, wrong, good and bad, which is in accordance with social agreement, which underlies action or thought. It happened by the different culture, tradition, and behavior in our life.

### **B. Types of Moral Value**

Every literature offers moral message or moral value, include novel. The type or form of moral value contained in literature depended on the author's beliefs, desires, and interests. Types and forms of moral value itself can include issues that could be said unlimited. The whole issues that include the human dignity and it can cover the whole issues of life. In a long story line of novel, often there is more than one moral value presented. It was barely under consideration and interpretation of the reader which also can be varied in terms of both quantity and type in determining the moral in the novel. This kind of moral is always influenced by personality factors.

Nicolai Hartmann divided the groups of special moral values into three groups according to its nature. The first group contains justice, wisdom, courage, self

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<sup>5</sup> Hector Neri Castaneda, *A Theory of Morality, Philosophy and Phenomenological Research*, Vol. 17, No. 3. (Mar, 1957), pp. 339-352. P.340

<sup>6</sup> Robert Audi, *Moral Value and Human Diversity* (New York: Oxford University Press Inc, 2007), p. 47.

<sup>7</sup> Hartmann, *Opcit*, p.225.

control and the Aristotelian virtues. The second group contains brotherly love, truthfulness and uprightness, trustworthiness and fidelity, trust and faith, modesty, humility, aloofness and the values of social intercourse. The third group contains love of the remote, radiant virtue, personality and personal love<sup>8</sup>. Besides, Nurgiyantoro said that there are three types of moral values. The first related to issue of human relationship with them. The second is relationship of human with other human in the social life. The third is including their relationship with nature, and human relationship with the God.<sup>9</sup> Here is the explanation of all the moral values mentioned.

### 1. First group

The First group contains justice, wisdom, courage, self control and the Aristotelian virtues. Below is an explanation of the moral values contained in the first group that mentioned earlier.

#### a. Justice

Justice maintains not everything for me, but the same for me and others. The essential feature in it is from the outset the idea of equality: equal rights, equal duty with others, whether the individual or the whole of the community, on the principle that this is the basic condition of all communal life.<sup>10</sup> Besides that, Hartmann interprets justice in term of right and equality. He distinguishes justice

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<sup>8</sup> Hartmann, *Opcit*, p. xxi.

<sup>9</sup> Nurgiyantoro, *Opcit*, p.441.

<sup>10</sup> Hartmann , *Opcit* p.228.



as a circumstantial value of situation, a good for the human being, as opposed to justice as a value of the act, a moral value of the subject as personal being.<sup>11</sup>

#### b. Wisdom

Wisdom has no such reference. In tendency it is wider. It has only a peripheral contact with the intellectual values of insight, truth and knowledge. These appear in it as instrumental values, but they remote from its essence. In the practical significance of wisdom there is a complete rapport with the world, a sensing of everything which contains value.<sup>12</sup> Meanwhile, Hartmann said that wisdom is a value which spurs man on to the choice of ends; bravery, to execute of them.<sup>13</sup>

Based on Hartman's theory wisdom is moral taste and indeed fine, differentiated, discriminating, cultivated taste, the refinement of moral capacity, in so far as this capacity, directed towards fullness of life, signifies appreciation of everything and an affirming, evaluating attitude towards whether is of value<sup>14</sup>. Wisdom is also means the attitude of the Wiseman is the commitment which is directed from out of the modesty of his self knowledge to the ethical values.<sup>15</sup>

#### c. Courage

Courage is the ability to stake one's life, the spontaneous facing of extreme danger, the standing at one's post, or manliness as the ancient called it. But it is more general still it inheres in all decisive effort, in all steadfast perseverance, in

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<sup>11</sup> Keith Peterson, Roberto Poli. *New Research on the Philosophy of Nicolai Hartmann* (Walter de Gruyter GmbH & Co KG, 2016), p. 275.

<sup>12</sup> Hartmann, *Opcit* p.238

<sup>13</sup> Hartmann, *Opcit* p.245

<sup>14</sup> Hartmann, *Opcit* p. 239

<sup>15</sup> Hartmann, *Opcit* p. 240

all quietly persistent tenacity; that is, wherever there is an element of adventure in a situation, which requires personal commitment and demands sacrifice. There is something of it in all genuine effort, at least so far as adventure enters into it.<sup>16</sup>

#### d. Self Control

Self-control is by no means to be understood as purely negative, as a rejection and suppression, as if the natural were nothing but evil. It is the inner construction and transformation of everything natural in man, of all the obscure power which he finds presents there, which, rising up out of the unconscious depths, confront consciousness as something real. Instincts, impulses, emotions, passions are in themselves by no means neutral in value, though they are primarily and strictly neutral. In content and power they constitute a mighty material, constructive and destructive, an inner world, which, like the outer world, waits to be exploited.<sup>17</sup>

#### e. The Aristotelian Virtues

It is well known that Aristotle defines virtues as a mean between two extremes, which are both evils. Of the evils one is always too much, the other too little. According to Aristotle, it is a mean between licentiousness and apathy or emotional dullness. Likewise bravery is the mean between cowardice and foolhardiness, justice between doing wrong and suffering wrong, liberality with one's money and possessions between penuriousness and squandering, which is

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<sup>16</sup> Hartmann, *Opcit.* p.245

<sup>17</sup> Hartmann, *Opcit.* p.249

akin to –it seems to mean equable temper almost more than gentleness –between violent temper and incapacity to feel righteous indignation<sup>18</sup>.

## 2. The second Group.

The second group contains brotherly love, truthfulness and uprightness, trustworthiness and fidelity, trust and faith, modesty, humility aloofness, and the values of social intercourse. The following below is an explanation of the moral values mentioned in the second group.

### a. Brotherly love

Love of one's neighbor is not love in general. Love of one's neighbor is primarily directed towards whoever is nearest, towards the other person, and it is a positive affirmative tendency, the transference of interest from the "I" to the "Thou".<sup>19</sup> In short, brotherly love is a loving sense of another person's worth. Brotherly love is solidarity with another person, a fundamentally positive devotion to the general humanity of another.<sup>20</sup> Brotherly love is related to the humanity in general of those who are near us; we love them for who they are, not for what they can become.<sup>21</sup>

### b. Truthfulness and uprightness

Truthfulness is a moral value. One's word, the object of which is to be a witness to one's real opinion, conviction and attitude, ought to achieve this end solely. In

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<sup>18</sup> Hartmann, *Opcit*, p.254

<sup>19</sup> Hartmann, *Opcit*, p. 268

<sup>20</sup> Predrag Cicovacki. *The Analysis of Wonder: An Introduction to the Philosophy of Nicolai Hartmann* ( USA: Bloomsbury Publishing, 2014)

<sup>21</sup> Cicovack, *Ibid* p.92



as much as words are not the only form of expressing one's actual attitude of mind, there is together with truthfulness of word also truthfulness of act, allowing oneself to appear to be such or such, indeed of conduct in general. Uprightness is related to pretence not otherwise than truthfulness to a lie.<sup>22</sup>

### c. Trustworthiness and fidelity

In valuation quality, reliability is closely allied to truthfulness. Both refer to the trustworthiness of the person. But in their more specific content they are well nigh opposite to each other. The reliable man vouches for his word by his deed the truthful man vouches for a fact (as he understands it) by his word.<sup>23</sup> Besides, Hartmann stated that fidelity is not confined to the keeping of promises and agreements. Its field is wider. There is an obligation which holds although no word has been given; only very few of the fixed human relations upon which the individual relies in life rest upon definitely made bargains.

Fidelity is the test of genuine disposition the unfaithful person esteems lightly a promise given in outward deed. But the faithful man is he who preserves the moral identity of himself as a person in the constancy of his attitude towards others.<sup>24</sup> Fidelity is not confined to the keeping of promises and agreements, its field wider. The ethic of fidelity is that of the preservation of every disposition universally upon its worth depends of the holiness of the ancient German fidelity of man to man celebrated in song, as also the holiness of personal and intimate

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<sup>22</sup> Hartmann, *Opcit* p.282

<sup>23</sup> Hartmann, *Opcit* p.286

<sup>24</sup> Hartmann, *Opcit*, p. 288

loyalty outward apostasy and treachery offend against this value like a hidden breach of faith.<sup>25</sup>

d. Trust and faith

Hartmann mentioned about faith and trust as requiring moral courage and strength. Blind faith, blind trust, is the supreme endurance-test of moral strength, the true criterion of genuineness in all the deeper dispositional relations of man with man. The ability to entrust one's own interest to another person is a precious gift, and "this gift is comparable to that of love and, as a value, can even transcend it."<sup>26</sup> Hartmann recommends the attitudes of faith and trust as the foundation not only of our moral life, but also of our broader search for the meaning of life.<sup>27</sup>

e. Modesty, humility and aloofness.

Modesty is according to Socrates the primal virtue of the knowledge of one's own moral nothingness. It appears as the basis even of the proud ethos of "irony". What it is in an inward direction –self-knowledge, self-criticism, and judgment of one's own value (wisdom), this it is also in the outward direction, in relation to others: it is reticence in the presence of another's moral worth, due to the consciousness of one's own unworthiness<sup>28</sup>.

f. The Values of social intercourse.

They are more on surface of human nature, where it is exist in the outward contact of individuals, in the friction, as it were, of social intercourse. The depths of

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<sup>25</sup> Hartmann, *Opcit*, p. 228

<sup>26</sup> Hartmann, *Opcit*, p. 293

<sup>27</sup> Cicovack, *Opcit*, p.150

<sup>28</sup> Hartmann, *Opcit*, p.298

consciousness, the sphere where intentions originate, are not touched by them. But every intention, moving outward, receives the stamp of their impress; independently of its deeper value, in passing to the surface it falls under the standard of other values, which affect only its form expression. The formal values of social intercourse prove to be indirectly genuine dispositional values.<sup>29</sup>

### 3. The third group.

The third group contains love of the remote, radiant virtue, personality and personal love. The following is the explanation about the moral values mentioned.

#### a. Love of the remote

Hartmann regards love of the remote as love of the best, as love of the worthiest and the noblest. It is the love of creative spirit in humanity.<sup>30</sup>

#### b. Radiant virtue

Radiant Virtue is not the ethos of the fullness of life but the meaning which the fullness of life acquires through its overflow, it is an issue forth without anxiety as to whither it goes it is a pure out-streaming, but with no diminution of itself it endows the human heart with riches.<sup>31</sup> Nevertheless Hartmann stated about radiant virtue like beauty in itself, but a concrete individual, like the personality of Socrates, shines like gold and radiates virtue around him. He is a living proof that an ideal is possible in our imperfect world.<sup>32</sup> Radiant virtue spreads its gifts

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<sup>29</sup> Hartmann, *Opcit*, p. 305

<sup>30</sup> Cicovack, *Opcit*

<sup>31</sup> Hartmann, *Opcit* p.338

<sup>32</sup> Cicovack, *Opcit*, p.92

around indiscriminately, to all who are open-minded and open-hearted to appreciate them.

### c. Personality

The unity and entirety of the human being manifests itself only in the concept of the person, and is expressed in its realization of values, because only value or ethos of the personality as the highest expression of personhood captures its individual, ethical existence. Its basis is constituted when perception of value and action fall together in meeting the moral demands of values upon it.<sup>33</sup> Therefore Hartmann said that the personality does not make the values, but the values make the personality.<sup>34</sup>

### d. Personal love.

Hartmann notes that love is able to comprehend the ideal person in the real person; love opens his eyes to it the knowledge of the value of the intimate ideal person of the beloved makes possible to the lover's spiritual participation in the intimate depths of the beloved. This participation has a transcendental dimension : "to this participation corresponds the sense of eternity and to the elevation beyond pleasure and pain ... it touches, like soft light, the primal source of human life".<sup>35</sup> Besides, Hartmann describe the virtue of personal love becomes poetic: And the mystery of love is that it satisfies this deepest and least understood craving. One who loves gives this unique gift to the person he loves. He gives a new dimension

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<sup>33</sup> Hartmann , *Opcit* p.318

<sup>34</sup> Hartmann, *Opcit*, p. 200

<sup>35</sup> Hartmann, *Opcit*, p. 377



to the being of the loved one, enabling him to be ‘for himself’ what otherwise he is only ‘in himself’.<sup>36</sup>

### C. Literature

We cannot separate our life from literature, which is part of art created by human being to express their ideas or emotions. Literature has been developed since a long time ago. The development of literature grows up with the development of human’s culture itself. People create a literature in order to express their ideas and emotions. They create literature, such as, prose, poetry, drama, and song.

‘Literature’ is distinguished by a set of conventions according to which readers accept that what they are reading is not literally true. Rather than describing or analyzing something in the real world, literature is primarily a work of imagination.<sup>37</sup> The creation of literature is uniquely human activity, born of man’s timeless desire to understand, express, and finally share experience.<sup>38</sup> To talk about texts as ‘representing’ reality simply overlooks ways in which texts are already part of that reality, and ways in which literary texts produce our reality, make our worlds.<sup>39</sup> it is implicit in a certain understanding of mimesis or imitation, and in notions of realism and naturalism, and of representation, as well

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<sup>36</sup> Hartmann, *Opcit*, p. 369

<sup>37</sup> Alex Thomso, *The Edinburgh Introduction to Studying English Literature* (Edinburgh: Edinburgh University Press Ltd, 2010), p.5.

<sup>38</sup> James H. Pickering & Jeffrey D. Hoeper *Concise Companion to Literature* (New York: Macmillan Publishing Co. Inc, 1981), P.307.

<sup>39</sup> Andrew Bennett And Nicholas Royle, *An introduction to literature, criticism and 20theory Third edition* ( Britain: Pearson Education Limited , 2004), p.32.

as in metaphors which figure literary texts as offering a window on to the world or (in Hamlet's words) as holding a mirror up to nature.<sup>40</sup>

#### **D. Kinds of literature**

Etymologically, the Latin word "litteratura" is derived from "littera" (letter), which is the smallest element of alphabetical writing. The word text is related to "textile" and can be translated as "fabric": just as single threads form a fabric, so words and sentences form a meaningful and coherent text. The origins of the two central terms are, therefore, not of great help in defining literature or text. It is more enlightening to look at literature or text as cultural and historical phenomena and to investigate the conditions of their production and reception.<sup>41</sup>

#### **1. Fiction**

Literature created from the imagination, not presented as fact, though it may be based on a true story or situation<sup>42</sup>. Types of literature in the fiction genre include the novel, short story, and novella<sup>43</sup>. The word is from the Latin *fictiō*, "the act of making, fashioning, or molding. The short story<sup>44</sup>, a concise form of prose fiction, has received less attention from literary scholars than the novel. As with the novel, the roots of the short story lie in antiquity and the middle Ages. Story, myth, and fairy tale relate to the oldest types of textual manifestations, "texts" which were primarily orally transmitted. The term "tale" (from "to tell"), like the German "Sage" (from "sagen"—"to speak"), reflects this oral dimension inherent in short fiction. The short story, however, surfaces in

<sup>40</sup> Royle, *Ibid*, p.30

<sup>41</sup> Mario Klarer, *An Introduction to Literary Studies Second Edition*, ( London: Routledge, 2004), p.1.

<sup>42</sup> Klarer. *Ibid*. P.9

<sup>43</sup> Klarer . *Ibid*. p.12

<sup>44</sup> Klarer, *Ibid*. p.13

comparative definitions of other prose genres such as the novel or its shorter variants, the novella and novelette. A crucial feature commonly identified with the short story is its impression of unity since it can be read—in contrast to the novel—in one sitting without interruption. Due to restrictions of length, the plot of the short story has to be highly selective, entailing an idiosyncratic temporal dimension that usually focuses on one central moment of action. While the novel experiments with various narrative perspectives, the short story usually chooses one particular point of view, relating the action through the eyes of one particular figure or narrator.

## 2. Poetry

Poetry is one of the oldest genres in literary history. Its earliest examples go back to ancient Greek literature. It is harder to define than any other genre. Poetry is closely related to the term “lyric,” which derives etymologically from the Greek musical instrument “lyra” (“lyre” or “harp”) and points to an origin in the sphere of music<sup>45</sup>. In classical antiquity as well as in the Middle Ages, minstrels recited poetry, accompanied by the lyre or other musical instruments. The term “poetry,” however, goes back to the Greek word “poieo” (“to make,” “to produce”), indicating that the poet is the person who “makes” verse. Although etymology sheds light on some of the aspects of the lyric and the poetic, it cannot offer a satisfactory explanation of the phenomenon as such.

## 3. Drama

So far we have identified distinct features belonging to fiction and poetry, two genres which rely on the written or spoken word as their primary means of

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<sup>45</sup> Klarer, *Ibid.* P.27

expression. The dramatic or performing arts, however, combine the verbal with a number of non-verbal or optical visual means, including stage, scenery, shifting of scenes, facial expressions, gestures, make-up, props, and lighting.<sup>46</sup> This emphasis is also reflected in the word drama itself, which derives from the Greek “draein” (“to do,” “to act”), thereby referring to a performance or representation by actors.

Drama has its roots in cultic-ritual practice, some features of which were still present in stylized form in the classical Greek drama of the fifth century BC. Ancient tragedies and comedies were performed during festivals in honor of Dionysos, the god of wine. While drama was one of the main genres in classical antiquity, its importance waned with the dawning of the middle Ages. After the turn of the millennium, however, simple forms of drama re-emerged. In mystery and miracle plays, religious, allegorical, or biblical themes were adapted from Christian liturgy and dramatized for performance in front of churches and in the yards of inns.

#### 4. Film

At the beginning of the twenty-first century, it is impossible to neglect film as a semi-textual genre both influenced by and exerting influence on literature and literary criticism. Film is predetermined by literary techniques; conversely, literary practice developed particular features under the impact of film<sup>47</sup>. Many of the dramatic forms in the twentieth century, for example, have evolved in interaction with film, whose means of photographic depiction far surpass the

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<sup>46</sup> Klarer, *Ibid.* p.43

<sup>47</sup> Mario, *Opcit*, p.56



means of realistic portrayal in the theater. Drama could therefore abandon its claim to realism and develop other, more stylized or abstract forms of presentation. Photography and film have also had a major influence on the fine arts; novel, more abstract approaches to painting have been taken in response to these new media. The same can be said for postmodern fiction, which also derives some of its structural features from film.

### E. Novel

Novel is a kind of imaginative literature, which belongs to narrative fiction. The literature of imaginations always present experience by a fictitious presentation of person, ideas, and events. In novel, all events or ideas are almost the same with the reality. The author creates character, plot and setting which is familiar to the reader in order to make them understand, comprehend and enjoy the story easily.

Hudson said that “the novel is self contained; it provides within its own compass everything that the writer deemed necessary for the comprehension and enjoy meant of his work.”<sup>48</sup> Further according to Lukacs, the novel is the epic of an age in which the extensive totality of life is no longer directly given, in which the immanence of meaning in life has become a problem, yet which still thinks in terms of totality.<sup>49</sup> It would be superficial—a matter of a mere artistic technicality—to look for the only and decisive genre-defining criterion in the question of whether a work is written in verse or prose.

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<sup>48</sup>William Henry Hudson, *An Introduction to the Study of Literature*, (London: New Impression Reset, George G. Haris), p. 168

<sup>49</sup> Lukacs, G (translated by Anna Bostok), *The Theory of The Novel: Ahistorico philosophical essay on the forms of great epic literature* (London: The Merlin Press Ltd, 1988), P.40.

## **F. Characteristic of the Novel**

As this juxtaposition of the main elements of the novel and the short story shows, attempts to explain the nature of these genres rely on different methodological approaches, among them reception theory with respect to reading without interruption, formalist notions for the analysis of plot structures, and contextual approaches for delineating their boundaries with other comparable genres. The terms plot, time, character, setting, narrative perspective, and style emerge not only in the definitions and characterizations of the genre of the novel, but also function as the most important areas of inquiry in film and drama. Since these aspects can be isolated most easily in prose fiction, they will be dealt with in greater detail in the following section by drawing on examples from novels and short stories. The most important elements are:<sup>50</sup>

### **1. Plot**

Plot is the logical interaction of the various thematic elements of a text which lead to a change of the original situation as presented at the outset of the narrative.

### **2. Characters**

Characters in a text can be rendered either as types or as individuals. Typified characters often represent the general traits of a group of persons or abstract ideas.

### **3. Point of view**

The term point of view, or narrative perspective, characterizes the way in which a text presents persons, events, and settings. The subtleties of narrative perspectives developed parallel to the emergence of the novel and can be reduced to three basic

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<sup>50</sup> Ibid Mario, p.13-25

positions: the action of a text is either mediated through an exterior, unspecified narrator (omniscient point of view), through a person involved in the action (first-person narration), or presented without additional commentary (figural narrative situation).

#### **4. Setting**

Setting is another aspect traditionally included in analyses of prose fiction, and it is relevant to discussions of other genres, too. The term ‘g’ “setting” denotes the location, historical period, and social surroundings in which the action of a text develops.

#### **H. Types of novel**

Bakhtin said that the novel is something that parodies all literary genres (including itself) in that it exposes the conventions of their forms and languages.<sup>51</sup> He also argues that novelization occurs when narratives are free and flexible, when they incorporate a dialogued heteroglossia of popular spoken languages, and when they are suffused with laughter, irony, humor, and self-parody, which brings everything close and onto an equal plane with the personal experiences and thoughts of everyday contemporary life. Here are types of novel according to Klarer<sup>52</sup>:

##### **1. Romance.**

In the romances, individual traits, such as insecurity, weakness, or other facets of character come to the foreground, anticipating distinct aspects of the novel. The

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<sup>51</sup> Bakhtin, M.M, *The Dialogic Imagination: Four Essays* (8th ed). Ed. and trans. Michael Hoquist. Trans. Caryl Emerson (Austin: University of Texas Press, 1992), P.12-13

<sup>52</sup>Ibid, Mario Klarer p.10-12

individualization of the protagonist, the deliberately perspectival point of view, and above all the linear plot structure, oriented toward a specific climax which no longer centers on national or cosmic problems, are among the crucial features that distinguish the romance from epic poetry.

## **2. Picaresque novel,**

The novel that which is relates the experiences of a vagrant rogue (from the Spanish “pícaro”) in his conflict with the norms of society. Structured as an episodic narrative, the picaresque novel tries to lay bare social injustice in a satirical way, as for example *Hans Jacob Christoph von Grimmelshausen’s* (c. 1621–76) *German Simplicissimus* (1669), *Daniel Defoe’s Moll Flanders* (1722), or *Henry Fielding’s Tom Jones* (1749), which all display specific traits of this form of prose fiction.

## **3. Bildungsroman**

The Bildungsroman (novel of education), generally referred to by its German name, describes the development of a protagonist from childhood to maturity, including such examples as *George Eliot’s* (1819–80) *Mill on the Floss* (1860), or more recently *Doris Lessing’s* (1919–) cycle *Children of Violence* (1952–69).

## **4. The Epistolary Novel**

The novel uses letters as a means of first-person narration, as for example *Samuel Richardson’s Pamela* (1740–41) and *Clarissa* (1748–49).

## **5. Historical Novel**

Such as *Sir Walter Scott’s* (1771–1832) *Waverley* (1814), whose actions take place within a realistic historical context. Related to the historical novel is a more



recent trend often labeled new journalism, which uses the genre of the novel to rework incidents based on real events, *as exemplified by Truman Capote's* (1924–84) *In Cold Blood* (1966) *or Norman Mailer's* (1923–) *Armies of the Night* (1968).

## **6. The Satirical Novel**

Such as *Jonathan Swift's* (1667–1745) *Gulliver's Travels* (1726) *or Mark Twain's* (1835–1910) *The Adventures of Huckleberry Finn* (1884), highlights weaknesses of society through the exaggeration of social conventions.

## **7. Utopian Novels or Science Fiction Novels**

Create alternative worlds as a means of criticizing real sociopolitical conditions, *as in the classic Nineteen Eighty-four* (1949) *by George Orwell* (1903–50) *or more recently Margaret Atwood's* (1939–) *The Handmaid's Tale* (1985).

## **8. Gothic Novel**

Which includes such works as *Bram Stoker's* (1847–1912) *Dracula* (1897).

## **9. Detective Novel**

One of the best known of which is *Agatha Christie's* (1890–1976) *Murder on the Orient Express* (1934).

*Edensor* novel is kind of bildungsroman novel because in *Edensor* novel is a novel of education.

## **G. Semantics**

### **1. Definition of Semantics**

Semantic is the study of meaning words, phrases, and sentences. In semantic analysis, there is always an attempt to focus on what the words conventionally

mean, rather than on what a speaker might want them to mean on a particular occasion. This approach is concerned with objective or general meaning and avoids trying to account for subjective or local meaning. Doing semantics is attempting to spell out what it is we all know when we behave as if we share knowledge of the meaning of a word, a phrase, or a sentence in a language.<sup>53</sup> This technical approach to meaning emphasizes the objective and the general. It avoids the subjective and the local. Semantic deals with the conventional meaning conveyed by the use of words and sentences of a language.<sup>54</sup> Beside, Kroeger stated that the term semantics is often defined as the study of meaning. It might be more accurate to define it as the study of the relationship between linguistic form and meaning.<sup>55</sup> Semantics is important in language teaching because semantics discuss about part of language, which is related to meaning. It will help us understand more about language.

## 2. Branch of Semantics

There are the branches of semantics:

### a). Synonym

Two or more words with very closely related meanings are called synonyms<sup>56</sup>. They can often, though not always, be substituted for each other in sentences. Other common examples of synonyms are the pairs: almost/nearly, big/large, broad/wide, buy/purchase, cab/taxi, car/automobile, couch/sofa, freedom/ liberty.

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<sup>53</sup> Yule G, *The Study of Language* (Fourth Edition) (Cambridge: Cambridge University Press, 2010), p.112.

<sup>55</sup> Paul R. Kroeger, *Analyzing meaning. An introduction to Semantics and Pragmatics* (Berlin: Language Science Press, 2018), p.3.

<sup>56</sup> Yule, *Op cit*, p.117

### **b). Antonym**

Two forms with opposite meanings are called antonyms.<sup>57</sup> Some common examples are the pairs: alive/dead, big/small, fast/slow, happy/sad, hot/cold, long/short, male/female, married/single, old/new, rich/poor, true/false.

### **c). Hyponym**

When the meaning of one form is included in the meaning of another, the relationship is described as hyponymy.<sup>58</sup> Examples are the pairs: animal/dog, dog/poodle, vegetable/ carrot, flower/rose, tree/banyan. The concept of “inclusion” involved in this relationship is the idea that if an object is a rose, then it is necessarily a flower, so the meaning of flower is included in the meaning of rose. Or, rose is a hyponym of flower.

### **d). Prototypes**

While the words canary, cormorant, dove, duck, flamingo, parrot, pelican and robin are all equally co-hyponyms of the super-ordinate bird, they are not all considered to be equally good examples of the category “bird.” According to some researchers, the most characteristic instance of the category “bird” is robin. The idea of “the characteristic instance” of a category is known as the prototype.<sup>59</sup> The concept of a prototype helps explain the meaning of certain words, like bird, not in terms of component features (e.g. “has feathers,” “has wings”), but in terms of resemblance to the clearest example. Thus, even native speakers of English might wonder if ostrich or penguin should be hyponyms of bird (technically they

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<sup>57</sup> Yule, Opcit, p.117

<sup>58</sup> Yule, Opcit, p.118

<sup>59</sup> Yule, Opcit , p.119

are), but have no trouble deciding about sparrow or pigeon. These last two are much closer to the prototype.

#### **e). Homophones and Homonyms**

When two or more different (written) forms have the same pronunciation, they are described as homophones<sup>60</sup>. Common examples are bare/bear, meat/meet, flour/ flower, pail/pale, right/write, sew/so and to/too/two. We use the term homonyms when one form (written or spoken) has two or more unrelated meanings, as in these examples: bank (of a river) – bank (financial institution) bat (flying creature) – bat (used in sports) mole (on skin) – mole (small animal) pupil (at school) – pupil (in the eye) race (contest of speed) – race (ethnic group).

#### **f). Polysemy**

When we encounter two or more words with the same form and related meanings, we have what is technically known as polysemy.<sup>61</sup> Polysemy can be defined as one form (written or spoken) having multiple meanings that are related by extension. Examples are the word head, used to refer to the object on top of your body, froth on top of a glass of beer, person at the top of a company or department, and many other things. Other examples of polysemy are foot (of person, of bed, of mountain) or run (person does, water does, colors do).

#### **g). Metonym**

The relatedness of meaning found in polysemy is essentially based on similarity. The head of a company is similar to the head of a person on top of and controlling the body. There is another type of relationship between words, based simply on a

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<sup>60</sup> Yule, *ibid* , p.120

<sup>61</sup> Yule, *ibid*, p.121

close connection in everyday experience. That close connection can be based on a container–contents relation (bottle/water, can/juice), a whole–part relation (car/wheels, house/roof) or a representative–symbol relationship (king/crown, the President/the White House). Using one of these words to refer to the other is an example of metonymy.<sup>62</sup>

## H. Pragmatics

### 1. Definition of Pragmatics

Yule defined pragmatics as the study of contextual meaning. Pragmatics is the study of what speakers mean, or “speaker meaning”.<sup>63</sup> Further, according to Kroeger pragmatics is concerned with those aspects of meaning that depend on or derive from the way in which the words and sentences are used.<sup>64</sup> In many ways, pragmatics is the study of “invisible” meaning, or how we recognize what is meant even when it isn’t actually said or written. In order for that to happen, speakers (or writers) must be able to depend on a lot of shared assumptions and expectations when they try to communicate. The investigation of those assumptions and expectations provides us with some insights into how more is always being communicated than is said.

### 2. Context

Context is one of the factors that give an effect to people how they use the language. According to Asher, context is one of those linguistic terms which are

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<sup>62</sup> Yule, *Ibid*, p.121

<sup>63</sup> Yule, *Opcit*, p.127

<sup>64</sup> Kroeger, *Opcit*, p.4



constantly used in all kinds of context but never explained.<sup>65</sup> It has the relationship with meaning and they are important in pragmatics. Finnegan et al. stated that the essential element in the interpretation of an utterance is the context in which it is uttered.<sup>66</sup> The context can influence the speaker on how to use the language. Yule states that context simply means the physical environment in which a word is used.<sup>67</sup> The importance of taking of context into account is also well expressed by Hymes in Brown and Yule, who views the role of the context in interpretation as, on the one hand, limiting the range of possible interpretation and, on the other hand, as supporting the intended interpretation: “The use of linguistic form identifies a range of meanings. A context can support a range of the meanings. When a form is used in a context, it eliminates the meaning possible to that context other than those the form can signal: the context eliminates from consideration the meanings possible to the form other than those the context can support.”<sup>68</sup>

Besides, Mey stated that context is more than a matter of reference and of understanding what things are about. It gives a deeper meaning to utterances.<sup>69</sup> The utterance “It is a long time since we visited your mother”, when uttered in the living room by a married couple, has a totally different meaning from it is uttered

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<sup>65</sup> R.E Asher, (*editor-in-chief*). *The encyclopedia of language and linguistics*. 10 volumes. 1st edition. (New York: Pergamon, 1994), p.731

<sup>66</sup> Finnegan, E., Blair, D. & Collin, *Language: Its Structure and Use*. 2nd (Australia: Harcourt Brace & Co, 1997) p. 345

<sup>67</sup> G Yule, *Pragmatics* (Oxford Introductions to Language Study) (New York: Oxford University Press, 1996), p.21

<sup>68</sup> G Brown, and G. Yule. *Discourse Analysis*. (United Kingdom: Cambridge University Press, 1983) p.37

<sup>69</sup> J Mey, *Pragmatics: An Introduction*. (United Kingdom: Blackwell Publisher, 1993) p.39-40

by a husband and wife while they are standing in front of the hippopotamus enclosure at the zoo, in which it can be considered as a joke.

#### **a. Context of situation**

Hymes in Wardhaugh gives a concept for describing context of situation which he uses the word of SPEAKING as an acronym for the various factors he deems to be relevant.<sup>70</sup>

1) **S** (Setting and Scene) Setting refers to the time and place, i.e., the concrete physical circumstances in which the speech event takes a place. Scene refers to the abstract psychological setting or the cultural definition of the occasion.

2) **P** (Participants) The participants are various combinations which include speaker and listener, addressor and addressee, sender and receiver. They generally fill certain socially specified roles such as gender, status, age or profession of the participants.

3) **E** (Ends) Ends refers to the conventionally recognized and expected outcomes of an exchange as well as to the personal goals that participants seek to accomplish on particular occasions. In other words, it can be said as the purpose or the goal of the participants in speech event.

4) **A** (Act Sequence) Act sequence refers to the actual form and content of what is said: the precise words used, how they are used, and the relationship of what is said to the actual topic at the hand.

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<sup>70</sup> Ronald. Wardhaugh, *An Introduction to sociolinguistics Third Edition*. (United Kingdom: Blackwell Publisher Hymes in Wardhaugh, 1998), p. 243-244

5) **K (Key)** Key refers to the tone, manner or spirit in which a particular message is conveyed: light-hearted, serious, precise, pedantic, mocking, sarcastic, and so on. The key also be marked nonverbally by certain kinds of behavior, gesture, posture, or even deportment.

6) **I (Instrumentalities)** Instrumentalities refer to the choice of channel, e.g., oral, written, or telegraphic, and to the actual forms of speech employed, such as the language, dialect, code, or register that is chosen. Formal, written, legal language is one instrumentality.

7) **N (Norms of Interaction and Interpretation)** Norms of interaction and interpretation refer to the specific behaviors and properties that attach to speaking and also to how these may be viewed by someone who does not share them, e.g., loudness, silence, gaze return and so on. In other words, the meaning of norms here are the social rules that governs the event and the action and reaction of participants.

8) **G (Genre)** Genre refers to clearly demarcated types of utterances; such things as poems, proverbs, riddles, sermons, prayers, lecture and editorials.

### **b. Cultural or social context**

Malinowski in Halliday and Hasan (1986: 6) defines context of situation as environment of the text including the verbal and the situational environment in which the text is uttered. The linguistic interaction involves not only the immediate sight and sound surrounding the event but also the whole cultural history that is behind the participants and the kind of practices that they are engaging in.

### 3. Speech Act

Searle classified of speech act into three acts.<sup>71</sup> Searle starts with the notion that when a person speaks, he/she performs three different acts, i.e. utterance acts, propositional acts, and illocutionary acts. Utterance acts consist of simply of uttering strings of words. Propositional acts and illocutionary acts consist characteristically of uttering words in sentences in certain context, under certain condition, and with certain intention. He gives five classifications for illocutionary acts.

#### a) Representatives or Assertives

The acts in which the words state what speakers believe such as describing, claiming, hypothesizing, insisting and predicting. It also refers to speech act that describes states or events in the world such as a statement of fact, a report and a conclusion. Yule said that this kind of speech acts that state what the speaker believes to be the case or not.<sup>72</sup> Example: "The earth is flat." That utterance can be called as a claiming. The speaker believes that earth is flat, but the earth is not flat actually.

#### b) Directives

This act makes the hearer doing something through words such as commanding, requesting, inviting, forbidding, and suggesting. Leech defines directive as an intention to produce some effect through action by the hearer.<sup>73</sup> Yule (1996: 54)

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<sup>71</sup> John Searle, *Speech Acts: An Essay in the Philosophy of Language*. (Cambridge: Cambridge University Press, 1969), p.23- 24

<sup>72</sup> Yule, *Opit*, p.53

<sup>73</sup> G Leech, *Principles of Pragmatics*. (London: Longman, 1996) p. 105-107

states that speakers use to get someone else to something.<sup>74</sup> They express what the speaker wants. Example: “Don’t touch that!”. The words have meaning and contain a command which orders the hearer for not touching something.

### **c) Commisives**

The speaker uses word to commit the future action such as promising, offering, threatening, refusing, vowing and volunteering. Leech stated that commissive commits the speaker to some future action. It expresses what the speaker intends. Yule stated that in using commissive, the speaker undertakes to make the world fit the words (via the speaker). For example, “I’ll be back”. In the example, the words have meaning and contain a promise that the speaker will back to that place.

### **d) Expressives**

The speaker feeling is expressed by this act such as apologizing, praising, congratulating, deploring and regretting. Yule says that expressives speech act state what the speaker feels.<sup>75</sup> They can be caused by something the speaker or the hearer does, but they are about the speaker’s experience. For example, “Congratulations!”. The meaning is congratulating that is uttered by the speaker to someone.

### **e) Declarations**

Changing the world through utterances can be expressed from this type. Yule (1996: 53) states that declarations are those kinds of speech acts that change the

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<sup>74</sup> Yule, Opcit, p.54

<sup>75</sup> Yule, Opcit, p.53



world via utterance. Declaring two singles to be a married couple, changing a nameless baby into one with name are the examples. For example, “I now pronounce you husband and wife”. The meaning is declaring which a person who utters it is the priest.

Searle in Brown and Yule introduces a distinction between direct and indirect speech acts. This distinction is made on the basis of recognition of the intended perlocutionary effect of an utterance in particular occasion.<sup>76</sup>

### 1) Direct speech act

Finch directed speech act is a speech act that has direct connection with the structure used. In a direct speech act, the sentence meaning and speaker's meaning match with the speaker's meaning i.e. the form of the utterance is in accordance with what the speaker is intending to convey.<sup>77</sup>

Searle in Cutting stated that the speakers use direct speech act to communicate the literal meaning that the words conventionally express; there is a direct relationship between the form and the function (declarative, imperative and interrogative).<sup>78</sup>

Clark and Clark noted that telling is usually done with declaratives, questioning, with interrogatives are used to question about some states of affair and imperatives are used to request or order something are all direct speech acts.<sup>79</sup>

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<sup>76</sup> Brown and Yule, *Op cit*, p.232

<sup>77</sup> G Finch, *Linguistic Terms and Concepts*. (New York: St. Martin's Press, 2000)p.183

<sup>78</sup> J Cutting, *Pragmatics And Discourse (A Resource Book For Students)* (London and New York: Routledge 2002). P.19

<sup>79</sup> H.H Clark & E.V Clark, *Psychology and Language: An Introduction to Psycholinguistics*. (New York: Harcourt, Brace & Jovanovich, 1977. (PL))p.28

For example, (a) Andrea picks up the phone; (b) Did Andrea pick up the phone?; (c) Pick up the phone, Andrea!. In (a) the speaker asserts that Andrea picks up the phone, in (b) the speaker asks whether or not Andrea picks up the phone, while (c) the speaker requests/commands Andrea to pick up the phone.

## 2) Indirect speech act

Finch stated that indirect speech act occurs when there is an indirect relationship between a surface structure and function and in indirect speech act, the speaker means what the sentence means but something else as well.<sup>80</sup> Searle in Cutting, also explained that someone who uses an indirect speech act wants to communicate a different meaning from the apparent surface meaning; the form and function are not directly related (statements, question, command /request).<sup>81</sup> Yule gave some examples where the speaker wants the hearer not to stand in front of the TV.<sup>82</sup>

The basic function of all utterances is a command or requests but only the imperative structure in (a) represents a direct speech act. The interrogative structure in (b), is not being used only as a question but also as an indirect request. The declarative structure in (c) is also an indirect request.

Example: (a) Move out of the way!; (b) Do you have to stand in front of the TV?; (c) You're standing in front of the TV.

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<sup>80</sup> Finch , opcit, p.183

<sup>81</sup> Cutting, opcit p.19

<sup>82</sup> G Yule, *Pragmatics (Oxford Introductions to Language Study)* (New York: Oxford University Press,1996), p. 55.

### 3. Speech act of refusal

Refusals are considered to be face-threatening act because they contradict the listener's expectation.<sup>83</sup> Refusal is an expression which is expressed by saying 'no' but it is not easy. Blum-Kulka mentions that it is not common in English to express refusal by saying 'no' or to say 'no' in response to a request for information (for example in shops, hotels, restaurants).<sup>84</sup> Felix-Brasdever stated that the speech act of refusals represents one type dispreferred response.<sup>85</sup>

Refusal expression has to be used in an appropriate form and the function depends on the context. Chen Ye and Zhang stated that the function of refusal as a reactive speech act which response to an initiating act and is considered a speech act by which a speaker (fails) to engage in an action proposed by the interlocutor.<sup>86</sup> Edmonson utters that the action proposed by the interlocutor is called as Initiating Act and typically takes the form of one of the following: request, invitation, offer, suggestion.<sup>87</sup> These are the classification of different types of refusal functions:

#### a. Request

Requests for favors entail doing activities that require some time and/or effort on the part of the addressee. Bardovi-Harlig and Hartford stated request strategy

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<sup>83</sup> G. Kasper (Ed.), *Pragmatics of Chinese as native and target language* (Technical Report #5 (pp. 119–163). Honolulu: Second Language Teaching & Curriculum Center, University of Hawaii at Manoa

<sup>84</sup> Blum-Kulka, 1982) p.30-31

<sup>85</sup> Félix-Brasdefer, J. César. . *Politeness in Mexico and the United States: A Contrastive Study of the Realization and Perception of Refusals*. (Amsterdam: John Benjamins, 2008), p.42

<sup>86</sup> Chen Ye, *Op cit* p. 121

<sup>87</sup> W.A Edmonson, *Spoken Discourse: A model for Analysis*. (London: Longmans, 1981)

depends on specific content and the appropriate form for mitigating the threatening nature of refusals.<sup>88</sup>

### **b. Invitation**

There are two types of invitation which are ritual invitation and real invitation. The inviter shows his/her willingness of maintaining relationship with the listener in the future which is called as ritual invitation, while the invitation that expresses the addresser's sincere intention to treat the addressee is called as real invitation. Ritual invitations often occur between acquaintances as a way to show the willingness to maintain relationships with each other. Compared with real invitations, the inviter will not give many details about the invitation.

### **c. Offer**

According to what is offered, there are four types of offers: gift offer, favor offer, food/drink offer and opportunity offer.

### **d. Suggestion**

A suggestion occurs when one person uses utterances to propose some actions or at least changes on the part of the addressee. There are two types of suggestions: solicited suggestions and unsolicited suggestions. Solicited suggestions refer to suggestions needed by the listener. The speaker gives suggestions in response to the listener's needs. For example, a student asks for advisors' suggestions about his/her paper.

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<sup>88</sup> K Bardovi-Harlig & B.S Hartford, *Saying "no" in English: Native and nonnative rejections*. In L. F. Bouton (Ed.), *Pragmatics and Language Learning*. Volume 2 (pp. 41-57). (Urbana, IL: University of Illinois at UrbanaChampaign, 1991)

Unsolicited suggestions are suggestions that are voluntarily given by the speaker without the request of the listener. Because unsolicited suggestions often occur between acquaintances, correct choice of the form of address is very important in mitigating the uncomfortable feelings caused by a refusal. This expression includes of speech act especially commissives speech act which the word commits to future action. According to Searle refusals belong to the category of commissives because they commit the refuter to performing an action.<sup>89</sup> Beebe, Takahashi, and Uliss-Weltz explained that refusal expression can be expressed directly, indirectly and adjunct.<sup>90</sup>

These are the classifications of refusal expression:

Direct Refusal	Indirect Refusal	Adjunct of refusal
Performative	Statement of regret	Statement of positive opinion/feeling or agreement
Non performative	Wish Excuse, reason, explanation Statement of alternative Set condition for future or past acceptance Promise of future acceptance Statement of principle Statement of philosophy Attempt to dissuade	Statement of empathy Pause fillers Gratitude/appreciation

<sup>89</sup> Opcit, Searle, 197

<sup>90</sup> Takahashi, and Uliss-Weltz (1990)

	intercolutor	
	Acceptance that functions as a refusal	
	Avoidance	

**Table 1. the Classification of Refusal Strategies**

## **1. Direct Refusals**

### **a. Performative**

The speaker usually is in the speech such as “I refuse...” which based on Leech stated that performatives are self-naming utterances.<sup>91</sup> The performative verb usually refers to the act in which the speaker is involved at the moment of speech.

### **b. Non performative**

#### **1) “no”**

Saying “no” for refusing is common and it shows that the speaker refusing directly.

#### **2) Negative willingness/ability**

The use of negative willingness is showed by speaker by saying “I can’t...”, “I won’t...”, “I don’t think so...”

## **2. Indirect Refusals**

### **a. Statement of regret**

In the statement of regret, the speaker feels sorry or regret and it can be showed by saying “I’m sorry...”, “I feel terrible...”

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<sup>91</sup> Leech (1996: 215)



**b. Wish**

The speaker uses the statement of wish for refusing by saying “I wish I could help you...”

**c. Excuse, reason, explanation**

Commonly, people use this category for refusing which they give reason or explanation. “my children at home...”, “I’m headache...” are the examples.

**d. Statement of alternative**

The speaker gives the alternative such as “I’d rather...”, “I’d prefer...” or “why don’t you ask someone else?...”

**e. Set condition for future or past acceptance**

In this situation, the speaker gives an opportunity for the hearer by past acceptance in which the hearer does not ask the speaker. It can be shown by saying “if you had asked me earlier, I would have...”

**f. Promise of future acceptance**

Promising is another strategy for refusing which can be performed as “I’ll do it next time...”, “I promise I’ll...”, “next time I’ll...”

**g. Statement of principle**

The speakers use their principle for refusing which can be shown by saying “I never do business with friends...”

**h. Statement of philosophy**

Saying statement philosophy is one of strategies for refusing indirectly. For example the speaker will say “help one, help all”

### **i. Attempt to dissuade interlocutor**

In this strategy, the speaker uses:

- 1) Threat or statement of negative consequences to the requester. “I won’t be any fun tonight...” this is the example to refuse an invitation.
- 2) Guilt trip, the example of this situation can be shown on waitress to customers who want to sit a while: “I can’t make a living off people who just order coffee...”
- 3) Criticize the request/requester (statement of negative feeling or opinion; insult/attack. This is the example “who do you think you are?”, “that’s terrible idea!”
- 4) Request for help, empathy, and assistance by dropping or holding the request.
- 5) Let interlocutor off the hook
- 6) Self-defense, it is the example: “I’m trying my best...”, “I’m doing all I can do...”

### **j. Acceptance that functions as a refusal**

- 1) Unspecific or indefinite reply
- 2) Lack of enthusiasm

### **k. Avoidance**

- 1) Verbal (topic switch, joke, repetition of part of request, postponement, hedge)
  - a) Topic switch
  - b) Joke
  - c) Repetition of part request Example: “borrow money?”
  - d) Postponement

Example: “let’s think it over”

e) Hedge Example: “let me try it, but I can’t guarantee anything”, “I’m not sure about this problem”

### **3. Adjunct to refusals**

a. Statement of positive opinion/ feeling of agreement. This statement can be shown as “That’s good idea....”; “I’d love to....”

b. Statement of empathy Example: “I realize you are in difficult situation”

c. Pause fillers Example: “oh...”; “well...”; “uhm...”

d. Gratitude/appreciation Example: “thanks, but...”

### **4. Politeness**

The speakers have to know the ways how they are speaking. Wardhaugh stated that people have to make a choice of many different kinds: what they want to say, how they want to say it, and the specific sentence types, words, and sounds.<sup>92</sup>

Politeness is one of the ways to employ the expression. To see how to use the politeness in their expression, the speakers can see the face of the hearer. Using politeness is also used to employ the refusal expression. They have to save the hearer’s face because the refusal expression is one of dispreferred responses. Saving the hearer’s face is important for the speaker because from the face the speaker will see the hearer’s feeling.

Goffman stated that there may be several reasons why people want to save their face. They may have become attached to the value on which this face has been

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<sup>92</sup> Wardhaugh , opcit, p.255

built, they may be enjoying the results and the power that their face has created, or they may be nursing higher social aspirations for which they will need this face.<sup>93</sup> However, face is also called as self-image which face means the public self-image of person.<sup>94</sup> Besides, Brown and Levinson stated that face is something that is emotionally invested, and that can be lost, maintained, or enhanced and must be constantly attended to in interaction.<sup>95</sup> It is possible that the speakers give an alternative action to save another's face which is called as face saving act.<sup>96</sup>

Yule also divides face into two types.<sup>97</sup>

#### **a. Positive face**

Positive face is the wish that someone wants to be desired by others, by either the speaker or the addressee, or both. A person's positive face is need to be accepted, even liked by others, treated as the member of some groups and to know that his wants are shared by others.

#### **b. Negative face**

Negative face is the desire not to be imposed upon by others, the need to be independent or to have freedom of action, not impeded or imposed on by others.

Yule gives a definition of politeness that is an interaction to show awareness of another person's face.<sup>98</sup> From the interaction the speakers have to respect for keeping their public self-image.

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<sup>93</sup> E. Goffman, *Interaction Ritual: Essays in face-to-face Behavior*, (New Jersey: Transaction Publishers, 1967)

<sup>94</sup> Yule, *Opcit*, p.60

<sup>95</sup> Brown and Levinson, *opcit*, p.66

<sup>96</sup> Yule, *Opcit*, p.61

<sup>97</sup> Yule, *Opcit*, p.62

<sup>98</sup> Yule, *Opcit*, p.60

Based on Brown and Levinson, speakers have to acknowledge and show an awareness of the face, the public self-image, the sense of self, of the people that they address.<sup>99</sup>

Yule proposes two kinds of politeness, positive politeness and negative politeness.<sup>100</sup> Similarly, Brown and Levinson, propose some various linguistic devices employed to realize different communication strategies.

**a. Bald on-record (no effort to minimize threats to the hearer's face)**

**b. Positive politeness (recognize the hearer's desire to be respected)**

1) Claiming common ground (indicate that the speaker and the hearer belong to the same group, have similar needs, etc)

a) Attending to the hearer (his/her interests, wants, needs, goods)

b) Exaggerating approval, sympathy, etc

c) Intensifying interest to hearer

d) Using in-group identity markers (address form, use of in-group language or dialect, use of jargon or slang, contraction and elipsis)

e) Seeking agreement (safe topics, repetition)

f) Avoiding disagreement (token agreement, pseudo-agreement, white lies, hedging opinions)

g) Presupposing/ raise/assert

h) Switching personal focus

i) Joking

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<sup>99</sup> Brown and Levinson, opcit, p.135

<sup>100</sup> Yule, Opcit, p.64

2) Conveying cooperation between the speaker and the hearer

a) Presupposing the hearer's feeling or wants

b) Offer/promise

c) Being optimistic

d) Including both the speaker and the hearer in the activity

e) Giving or asking for reason

f) Assuming or asserting reciprocity

g) Giving gifts to hearer (goods, sympathy, understanding, cooperation)

**c. Negative politeness (recognize the hearer's desire not to be imposed upon)**

1) Being conventionally indirect

2) Avoiding to make presumption or assumption (question, hedge)

3) Avoiding coercing the hearer

a) Being pessimistic, uncertain

b) Minimizing the imposition

c) Giving deference

4) Communicating a desire not to impose on the hearer

a) Apologizing

1) Admitting imposition

2) Indicating reluctance

3) Giving over helming reason



- 4) Begging forgiveness
- b) Impersonalizing
- c) Using passives
- d) Using indefinites
- e) Pluralizing pronouns
- f) Using distance
- g) Stating general rules
- h) Nominalizing

**d. Off-record (indirect strategies)**

- 1) Giving hints
- 2) Understanding
- 3) Overstating
- 4) Being ironic
- 5) Using rhetorical questions
- 6) Being vague or ambiguous



The politeness strategies above have relation to refusal expression. The use of bald on record strategy exists when the refuters use physical departure or say “no” directly. The use of positive politeness strategy appears when the refuters state a promise, a reason, or gratitude. Commonly, negative politeness strategy is used for stating regret, apology or being indirectness. Off record strategy also appears when the refuters refuse with the indirect statement. Brown and Levinson in Cutting stated that the speakers should respect each others’ expectations regarding

self-image, take account of their feelings, and avoid “face threatening act” (FTA).<sup>101</sup> These acts impede the freedom of actions (negative face), and the wish that one’s wants be desired by others (positive face)- by either speaker, or the addressee, or both.

Holtgraves stated that requests potentially threaten the addressee’s negative face because they may restrict the addressee’s freedom to act according to his/her will<sup>102</sup>. In other words, refusals may threaten the addressee’s positive face because they may imply that her or his statement is not favored by the speaker.

### **I. Synopsis of the *Edensor* Novel**

*Edensor* novel is novel that written by Andrea Hirata. It is the third book of the tetra logy of *Laskar Pelangi* which is presented to the reader, one form of the experience of Andrea Hirata. The first book is *Laskar Pelangi*, the second book is *Sang Pemimpi*, the third book is *Edensor*, and the last is *Maryamah Karpov*. The fifth version on *Edensor* novel was printed on July 2011. It is published by PT. Bentang Pustaka. The thick of the novel is 238 pages.

The main character in this novel is still Ikal and also Arai, his cousin. In general, this novel tells the story of the educational life of Arai and Ikal who successfully continued her studies in Europe. Before leaving there, they said goodbye to their idol girl, Zakia Nurmala, also A Ling. Although Zakia was ignorant in response to

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<sup>101</sup> Cutting , ocit, p.45

<sup>102</sup> Thomas Holtgraves, *Language as Social Action: Social Psychology and language Use*. (London: Lawrence Erlbaum Associates Publisher,2002), p.40

Arai's departure, the girl was still carried away in his heart. The same case of Ikal, even though he didn't meet with A Ling, he still loves A Ling.

Arriving in the Netherlands, they were both picked up by a charming woman named Mrs. Famke Somers who drove him to a rented flat where they would stay. Unfortunately, due to misunderstanding they were both expelled from the place and spent the first night in the city park in the middle of a cold stabbing body. The unfriendly air even makes curls dying. The next day, they took a walk to the city center. But with their appearance tangled, many officers were suspicious and searched the two of them. Help then comes after Erika, Dr. Secretary Woodward was assigned to pick them up and deliver him back to the flat.

After a while, the lecture began. They were met by people from various nationalities. Ikal meets a German girl named Katya who has a perfect appearance. Katya then affords love with Ikal. It's just that, his love for A Ling made Ikal unable to go through the story longer. He finally decided to be friends with Katya. Ikal really love A Ling. Unfortunately he did not know where the line-eyed woman was. He only knew that A Ling continued his school uniform. Ikal very remember, he once read a novel that tells about a beautiful village called Endesor. A Ling really wanted to go to that place.

In the course of college, Ikal and his friends were surrounded by boredom so they decided to place bets around Europe for 3 months. In his journey to the 24 countries in Eropa, he found many experience and find himself. The meaning of life. After back in his study college, his professor moved. He told to meet the

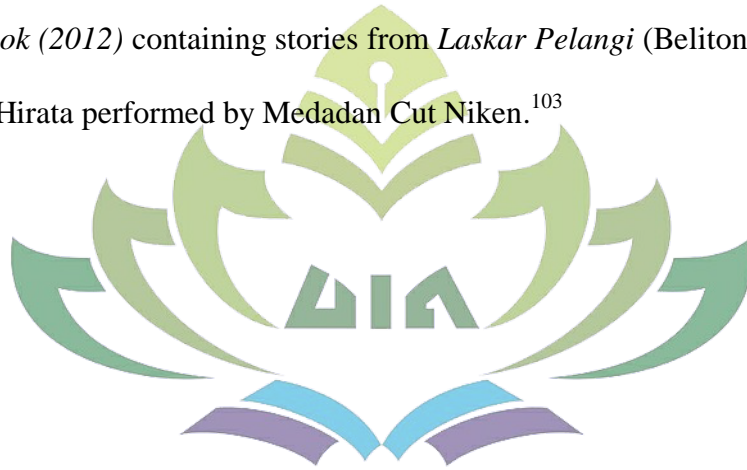
professor at his home, in London. While waiting for the professor's arrival he strolled around his home and saw a very beautiful village and decided to stop by. He did not know the name of the place, and when asked he was surprised because the place was named Endesor.

#### **F. Andrea Hirata**

Andrea Hirata Seman Said Aaron or better known as Andrea Hirata was born in Belitong, October 24, 1967 is the author of novel *Laskar Pelangi* (Bentang, 2005) which is a best-selling novel in 2006-2007. His education, among others, was the Department of Economics, University of Indonesia, which then received a scholarship to continue S2 at Universite de Paris, Sorbonne, France and Sheffield Hallam University, United Kingdom.

The thesis he wrote in the field of telecommunications economics has now been adapted into Indonesian and published as the first reference book of telecommunication economics theory written by Indonesians. Andrea Hirata, the fifth child of Seman Said's partner Harun Hirata and Masturah, succeeded in writing a novel that in a week of reprinted and within seven months of reprinting the 3rd. This novel, according to the author in the form of memoirs, but there is a fictionalization that occurred. He calls it a memoir packed with literature in addition to a socio cultural background. With this novel, is considered to have colored the universe of literature and world of the novel in Indonesia in the midst of the thirst of the reader of the works of quality. This novel is called as inspiring many people.

Andrea Hirata's other works are *Sang Pemimpi* (2006), *Edensor* (2007), and *Maryamah Karpov*. *Edensor* was nominated for the KLA (Khatulistiwa Literary Award) national award in 2007. These four works of Andrea (with *Laskar Pelangi*) are referred to as Andrea's tetra logy of his childhood memories. With his novel *Laskar Pelangi* (and Indian writer Kiran Nagarkar with his novel *Die Statisten*) he won the ITB Buch Awards 2013 in Germany. In addition to tetra logy of *Laskar Pelangi*, Andrea also produced other works, namely *Padang Bulan* and *Cinta di Dalam Gelas* (2010), *Eleven Patriot* (2011), and *Laskar Pelangi Song Book* (2012) containing stories from *Laskar Pelangi* (Belitong) and songs by Andrea Hirata performed by Medadan Cut Niken.<sup>103</sup>




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<sup>103</sup> Encyclopedia of Indonesian Literature - Language Development and Development Agency, Ministry of Education and Culture of the Republic of Indonesia. Available (On-Line) [http://ensiklopedia.kemdikbud.go.id/sastra/artikel/Andrea\\_Hirata](http://ensiklopedia.kemdikbud.go.id/sastra/artikel/Andrea_Hirata) |

## CHAPTER III

### RESEARCH METHODOLOGY

#### A. Research Design

This research used a descriptive qualitative research which is defined as a research of which the data in the form of written or oral words that is descriptively analyzed. Qualitative research deals with a kind of research which does not use statistic procedures in analyzing the data. In a descriptive qualitative research, the writer tends to prior in accurate explanation to analyze and present what has been found.<sup>1</sup> Additionally, descriptive research method is the kind of research that gives an idea or commentary on the state of things as clear as possible without any treatment of the object studied.<sup>2</sup> Qualitative research includes the descriptive research, in which most of the data collected in the forms of words. The research contained quotations from the data of documents to illustrate the presentation. Usually, it describes the world in narrative form. This research used a descriptive research in order to describe the moral values in “*Edensor*” novel written by Andrea Hirata.

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6. <sup>1</sup>Moleong. *Metodologi Penelitian Kualitatif* (Bandung: PT Remaja Rosdakarya, 2003), p.

<sup>2</sup> Kountur, R, *Metode Penelitian Untuk Penulisan Skripsi dan Tesis* (Cetakan Pertama) (Jakarta : PPM, 2003)



## B. Research Procedure

In this research, the procedure of the research as follows:

1. Read the *Edensor* novel written by Andrea Hirata carefully.
2. Find the sentences and utterances that contained moral values in *Edensor* novel written by Andrea Hirata.
3. Categorize the sentences and utterances that contained moral values in *Edensor* novel written by Andrea Hirata based on the theory that used.
4. Make a table based on the specifications of moral values.<sup>3</sup>

## C. Trustworthiness of the Data

Several researchers such as Creswell & Miller, Lincoln & Guba, Merriam, and Weiss, recommend using peer debriefing to improve the credibility of qualitative research.<sup>4</sup> This research used peer debriefing to validate the data. Lincoln and Guba define peer debriefing as the process of exposing oneself to a disinterested peer in a manner paralleling an analytic session and for the purpose of exploring aspects of the inquiry that might otherwise remain only implicit within the inquirer's mind.<sup>5</sup> Furthermore, Lincoln and Guba in Barber and Walczak identify four purposes of peer debriefing. First, debriefers encourage the researcher to probe for bias and deeper understanding. Second, debriefing supports the researcher testing emerging hypotheses in a risk-free environment. Third, peer

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<sup>3</sup> Matthew B. Miles and A. Michael Huberman .*Qualitative Data Analysis* (Thousand Oaks : Sage Publication,1994)

<sup>4</sup> James P. Barber and Kelley K. Walczak. *Peer Debriefing Strategies in Grounded Theory Research* ( Ann Arbor: University of Michigan, 2009)

<sup>5</sup> Lincoln, Y. S., & Guba, E. G. *Naturalistic inquiry* (Newbury Park: Sage Publications. Inc, 1985).

debriefing offers researchers the opportunity to develop and test upcoming steps in the research design. Finally, researchers are able to express frustration and gain support and encouragement from a peer.<sup>6</sup> This research involves Mr. Syukur as an approve reader.

Mr. Yanuardi Syukur, S.Sos, M.Si, is a Lecturer in the Faculty of Literature and Culture in the University of Khairun, Ternate. He is a productive writer, and he is a Chair of the Pen Circle Forum (FLP) in South Sulawesi and North Maluku. After he graduated from Anthropology Department of Social Sciences at Hasanuddin University, he continued his master's degree in Middle Eastern Politics and International Relations at the University of Indonesia. Currently he is a PhD student in Anthropology at the University of Indonesia.

#### **D. Source of the Data**

The sources of data in this research divided into primary and secondary sources. They are as follows:

##### **1. Primary Source**

The data source in this research took from the “*Edensor*” novel written by Andrea Hirata. This book was translated by John Colombo (from Indonesia to English). It was published in 2011 by *Bentang Pustaka*. The novel consists of 238 pages. The data in this study are utterances, and sentences that contained moral values in *Edensor* by Andrea Hirata.

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<sup>6</sup> Barber and Kelley, *Opcit*

## 2. Secondary Source

Secondary source is essay of the other's research, journal, review, condensation, criticism, and similar writing that are experienced indirectly. The data source used to support and complete the primary data. The data took from any kinds of books, internet and relevant materials such as books of literature theories, moral value, and education that are related to moral values depicted in the novel.

### E. Technique of Collecting Data

The process of collecting data for this research did through library research. The data collected from the library in a few places where the books, articles, journal, or internet, related to this research available to get more precise information or support in the research process. Therefore, the data which are needed in this research are all expressions, phrases and statements in the novel. The Primary data collected from the novel "*Edensor*" written by Andrea Hirata.

### F. Data Analysis

According to Arikunto, data analysis in qualitative research is the process and the preparation are systematically obtained from the technical documentation, by way of organizing data into categories, describe into the units, synthesize, organize into a pattern, choose what is important and that will be studied and make conclusions invitation of words or phrases separated by category for the conclusion<sup>7</sup>. It means the technique to analysis of the data is very important to make conclusion.

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<sup>7</sup> Arikunto S, *Prosedur Penelitian Suatu Pendekatan Praktek* ( Jakarta : PT. Rineka Cipta, 1998)

Besides, according to Miles and Huberman, analysis can be defined as consisting as three current flows or activity that are data condensation, data display, and conclusion drawing and verification.<sup>8</sup> This research used Miles and Huberman's theory in analyzing the data. So, there are three steps to do such are:

### 1. Data Condensation

Miles, Huberman and Sandana said that data condensation refers to the process of selecting data, focusing, simplifying, abstracting, and transforming the data that appear in written-up field notes or transcriptions.<sup>9</sup> In this research, the data was the sentences or utterances in the *Edensor* novel written by Andrea Hirata. Based on this theory, in this step firstly is analyzing the data by reading the novel to see the context. First, selecting the sentences, the paragraph or utterance which is contains the moral values. Next, focusing on the sentences, the paragraph or utterance which is contains the moral values focusing on the moral values. After that, simplifying the sentences, the paragraph or utterance which is contains the moral values. Then, abstracting the sentences, paragraph or utterance which is contains the moral values. The last, writing the conclusion of the analysis.

### 2. Data Display

The second step is data display. According to Miles, generally a display is an organized, compressed assembly of information that permits conclusion drawing and action.<sup>10</sup> In this step, the data which reflect moral value displayed or showed

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<sup>8</sup> M.B Miles, A.M Huberman, and J Saldana, *Qualitative Data Analysis, A Methods Sourcebook*, Edition 3. (USA: Sage Publications, 2014), p.14

<sup>9</sup> Miles, *Ibid*, p.10

<sup>10</sup> Miles, *Ibid*, p. 11

not only generally but specifically and clearly. The data that showed are the sentences, paragraph or utterance that contains moral values. In this step, the research explained what are types of moral values in those sentences, paragraph or utterance? It also gave the reason why the sentences, paragraph or utterance called as those types of moral value in the table form.

### 3. Conclusion Drawing / Verification

After finishing doing in data reduction and data display, the last steps to analyze the data in this research is drawing conclusion/verification. Miles said that final conclusion may not appear until data collection is over, depending on the size of the corpus of field notes; coding storage and retrieval methods of funding agency, but they often have been prefigured from the beginning even when a researcher claims to have been proceeding inductively.<sup>11</sup> In this step, concluding the result of the research based on the problem of the research and the theory of moral values that has been used.

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<sup>11</sup> Miles, *Ibid*, p.11

## CHAPTER IV

### FINDING AND DISCUSSION

#### A. FINDING

After reading, understanding, and analyzing the novel, these are the moral values found in *Edensor* novel. These types of moral values are related to the theory of Hartmann. He divided the moral values into three groups. The first group contains justice, wisdom, courage, self-control, and the Aristotelian virtues. The second group contains brotherly love, truthfulness and uprightness, trustworthiness and fidelity, trust and faith, modesty, humility, aloofness, and the values of social intercourse. The third group contains love of the remote, radiant virtue, personality, and personal love. It is found that there are ten moral values within *Edensor*. In this research found ten kinds of moral values. The distribution can be found in the following table.

No.	Moral values	Distribution
1.	Wisdom	2
2.	Courage	7
3.	Self -Control	3
4.	Brotherly Love	7
5.	Truthfulness	1
6.	Fidelity	2



7.	Trust and Faith	5
8.	Radiant Virtue	6
9.	Personality	2
10.	Personal Love	3

## B. DISCUSSION

### 1. The moral values found in the *Edensor* novel

After analyzing the novel, it found the moral values contained by this novel. The moral values are categorized into three groups by Hartmann. The first group contains wisdom, courage, self-control. The second group contains brotherly love, truthfulness, fidelity, trust and faith. The third group contains radiant virtue, personality, and personal love.

#### a. Wisdom

Based on Hartman's theory wisdom is moral taste and indeed fine, differentiated, discriminating, cultivated taste, the refinement of moral capacity, in so far as this capacity, directed towards fullness of life, signifies appreciation of everything and an affirming, evaluating attitude towards whether is of value.<sup>1</sup>Edensor novels contain wisdom. The following is the example of the wisdom values contained in the Edensor novel.

My silent father just peered at me hopelessly. **In situation like this, my father would often hoist me up on the backseat of his forever bicycle, he'd lecture**

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<sup>1</sup>Nicolai Hartmann, *Ethics Moral Values* (London: Unwind Ltd, 2004), p.239

**me about the peace afforded by alife best exemplified by bar-winged wren-warblers, dragonflies, and tadpoles.(pages 21)**

These sentences “ in situation like this, my father would often hoist me up on the backseat of his forever bicycle, he’d lecture me about the peace afforded by alife best exemplified by bar-winged wren-warblers, dragonflies, and tadpoles “ are the representative acts. These sentences is contains statement words. The speaker stated that his father never mad at him. When he mad, he will hoist him up and lecture him on the backseat of bicycle. Ikal’s father gave advice to Ikal wisely. If they in bad situation because of Ikal’s attitude, Ikal’s father will hoist Ikal up in a bicycle and gave him advise softly. Ikal’s father actions by advising Ikal when Ikal naughty are wise actions, if Ikal’s father is someone who is unwise, maybe he has scolded and punished Ikal because of all his deeds and mischief. Actions in this event can be categorized as wisdom because they are in accordance with the concept mentioned by previous Hartmann, namely wisdom.

Hartmann said that wisdom is moral taste and indeed fine, differentiated, discriminating, cultivated taste, the refinement of moral capacity. Besides, Plato in Sternberg explained that wisdom is the very character of a person as this character is seen in that person’s deliberated choices and disposition. Wisdom can be seen as a reflection of one’s wise decision, in his examination of a good life for humans<sup>2</sup>. In other words, Ikal’s father is a wise person. Furthermore, another example of wisdom in the Edensor novel can be seen on pages 73 below.

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<sup>2</sup> Sternberg, R., and Jordan. *A Handbook of Wisdom: Psychological Perspective* (Cambridge: Cambridge University Press.,2005)

“completely over the top, that Simon Van Der Wall. **I’m really sorry about what happened last night, kids.** I heard the temperature dropped down to negative sixteen, how were you able to stand it? **But don’t worry. Erika will bring you back to Brugge and straighten everything out with Simon, OK?** (Pages 73)

The sentence “I’m really sorry about what happened last night, kids. “ is a expressive acts. This sentence is contains apologizing words. Meanwhile Yule stated that expressive acts are act that the speaker feeling is expressed by this act such as apologizing, praising, congratulating, deploring and regretting.<sup>3</sup> After that, the second bold sentences are one kind of speech acts called directive acts. Yule described directive acts directive as an intention to produce some effect through action by the hearer.<sup>4</sup> In this case, the speaker commands the hearer to do not worry because Erika will clear the problem. There, it looks at the wisdom of Dr. Woodward in dealing with problems of Arai and Ikal. He apologized and solved the problem very wisely.

### **b. Courage**

Courage is the ability to stake one’s life, the spontaneous facing of extreme danger, the standing at one’s post, or manliness as the ancient called it.<sup>5</sup> This novel contains some courage. There are some mor examples of courage in this novel.

“Your mother was very pale, completely out of breath, and yet she still wouldn’t do anything!”

<sup>3</sup> Yule G, *The Study of Language* (Fourth Edition) (Cambridge: Cambridge University Press, 2010), p.53.

<sup>4</sup> G Leech, *Principles of Pragmatics*. (London: Longman, 1996) p. 105-107

<sup>5</sup> Hartmann, *Opcit* p.245

“Her water was everywhere, and I panicked, id completely lost my composure!”

“Do you want to die, nyi?!”

“You take a good look at that alarm clock, Rah! **Wait until the long hand passes midnight! I want this child born on October 24th!** Did you not hear that the announcement on the radio?! October 24th is the date of the establishes of the nations, the UN! It’s an important day! **I want this child to be a peace builder like the UN!**””.(pages 18)

The sentences “Wait until the long hand passes midnight! I want this child born on October 24th!” are the directive acts. This sentences contain requesting words. The speaker request to the hearer that she will wait until 24 october to given birth her baby. Because 24 october is the date of the establishes of nations. Meanwhile Leech defined that directive as an intention to produce some effect through action by the hearer.<sup>6</sup> These utterance command the hearer to wait until midnight to giving birth the baby.

In this story, the courageous attitude of Ikal’s mother is shown when she gives birth of Ikal. She dared to risk his life and Ikal’s life so that Ikal’s birth was dated as same as the formation of the United Nations. Hopefully that Ikal will become peace builder in the future. The act of Ikal’s mother which is brave and very dangerous for her own life and Ikal is an example of the definition of courage described by Hartmann. Further, courage is the ability to stake one’s life, and the

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<sup>6</sup> Leech, opcit, p.105-107

spontaneous facing of extreme danger.<sup>7</sup> Additionally, other examples of courage told in the following sentences.

The following day, **Arai caught a ride on a truck to Tanjong Pandan. He was tossed about the truck bed, standing in between barrels of tin, just to go to buy a Jim Morrison poster. “My favorite singer, Kal!” Arai proudly showed off his poster.** The fatigue in his eyes was invisible. (pages 38)

The sentences “ My Favourite singer, Kal !”, is representative acts. Meanwhile Yule said that this kind of speech acts that state what the speaker believes to be the case or not. The acts in which the words state what speakers believe such as describing, claiming, hypothesizing, insisting and predicting. It also refers to speech act that describes states or events in the world such as a statement of fact, a report and a conclusion.<sup>8</sup> This sentence is claim and statement from speaker that Jim Morrison is his favorite singer.

In this story, Arai is very brave to go to a very far town riding a truck between barrels of just to buy a poster of his favorite singer. He dared to do unexpected things just to realize his dream. Has a Jim Morisson poster. Arai’s attitude that dares to endanger his life by going away in a truck ride and standing in between barrels of tin which is very risky can be called courage. In accordance with the Hartmann concept mentioned earlier that courage is the ability to stake one’s life,

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<sup>7</sup> Hartmann, opcit, p.245

<sup>8</sup> Yule, Opcit, p.53

the spontaneous facing of extreme danger.<sup>9</sup> Furthermore, another example of courage in the Edensor novel can be seen on page 96 below.

**I decide to leave my job at the post office, which had brought me to a middling position. The longer I spent there the less challenging it became.**

The work didn't provide me a lot, but it gave me financial stability and steady life. I had basic security, was protected by the system, was psychologically stable, socially established, and all of that bored me. I felt like a squirrel busily carrying its nuts, a turtle shrinking within its carapace, or a snail hiding behind its shell. (Pages 96).

The sentence “ I decide to leave my job at the post office, which had brought me to a middling position.” is representative acts, which is representative acts is the acts in which the words state what speakers believe such as describing, claiming, hypothesizing, insisting and predicting. It also refers to speech act that describes states or events in the world such as a statement of fact, a report and a conclusion.<sup>10</sup> The speaker believes that when he spent time to work in post office longer, it become less challenging.

In this part, the Ikal show their courageous attitude by leaving work for the sake of challenge. He wants something more challenging in his life; he wants to reach his dream. He is bored with ordinary life. Besides, we can see another example of courage bellow.

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<sup>10</sup> Yule, Opcit, p.53



**“Because you are not afraid to dream. Your dreams inspire me”.** (pages 141)

This sentence is expressive acts. Which are expressive acts is speech act state what the speaker feels. They can be caused by something the speaker or the hearer does, but they are about the speaker's experience.<sup>11</sup> The speaker got the inspiration from the hearer. Ikal and Arai are courage in dreaming and reaching for their dreams inspired the other friends.

**Arai stood his ground and astonishingly, he took up position like Muhammad Ali when he was going to throw a punch to George Foreman's temple. I unfastened my belt and I swung it around in the air, and then I yelled like Bruce lee. Arai and I put our back our backs to each other, ready to receive the four robbers' attack.**(pages 175)

The sentence “I unfastened my belt and I swung it around in the air, and then I yelled like Bruce lee.” is categorize of representative acts. Which representative are the acts in which the words state what speakers believe such as describing, claiming, hypothesizing, insisting and predicting. It also refers to speech act that describes states or events in the world such as a statement of fact, a report and a conclusion.<sup>12</sup> The speaker describe that he unfastened his belt and swung it around the air.

Arai's courage in the face of robbers is extreme courage, courage that has never been seen before. By seeing the bravery of Arai makes the courage in Ikal appear. The attitude of Arai in dealing with robbers called as courage because it is in

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<sup>11</sup> Yule, Opcit, p.53

<sup>12</sup> Yule, opcit, p.53

accordance with the explanation from Hartmann about courage, that courage is most conspicuous form in which this value manifests itself is outward bravery, the ability to stake one's life, the spontaneous facing of extreme danger, the standing at one's post, or manliness. Indicative of its separateness as a value is the fact that it is dependent of the value of objects for which the commitment is made. A brave act can be worthy of a better cause.<sup>13</sup> In the same way, here is an example of courage in Edensor which can be seen from the following utterance.

**We had wondered trough forty-two countries, supplied only by courage.** We had tested everything in glittering, sweet victory and the most shameful and bitter failure, but taken even one step back, we had fever. (pages 232)

The sentence "We had wondered trough forty-two countries, supplied only by courage." is kind of representative acts. The speaker claim that he around forty-two countries only by courage.

Arai and Ikal realize their dream, which is exploring twenty four countries by courage. They do not bring a lot of money and hard provisions, only by their courage. It is this courage that we must exemplify and do in our daily lives. We must dare to do something that we think is right and we must do it for the good of ourselves or others. Like Evans and White statement in Christopher, that courage

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<sup>13</sup> Hartmann, Opcit, p. 245

can be attributed not only to the occasional and isolated act of rescue or self-sacrifice, but also to everyday acts.<sup>14</sup>

### c. Self-control

Self-control is by no means to be understood as purely negative, as a rejection and suppression, as if the natural were nothing but evil. It is the inner construction and transformation of everything natural in man, of all the obscure power which he finds presents there, which, rising up out of the unconscious depths, confront consciousness as something real. Instincts, impulses, emotions, passions are in themselves by no means neutral in value, though they are primarily and strictly neutral.<sup>15</sup> This novel contains self-control. There are the examples of self-control found in *Edensor* novel.

**The hope blown over to me by this scholarship intoxicated me. The scholarship offered a sort of turning point my life, the kind of chance that's possible for people who always try to find themselves. My temperament led me to always pursue education whatever the stakes. ( Pages 46)**

Self control here is shown in Ikal, he controls himself to get education. He is thirsty for education.

The sentences “ The hope blown over to me by this scholarship intoxicated me” and “ my temperament led me to always pursue education whatever the stakes” are the representative acts. Representative acts is the acts in which the words state

<sup>14</sup> Christopher R. Rate, *The Journal of Positive Psychology, Implicit theories of courage*. April 2007; 2(2): ISSN 1743-9760 print/ISSN 1743-9779 online 2007 Taylor and Francis. p 80–98.

<sup>15</sup> Hartmann , *ibid* p.249

what speakers believe such as describing, claiming, hypothesizing, insisting and predicting. It also refers to speech act that describes states or events in the world such as a statement of fact, a report and a conclusion.<sup>16</sup> In these sentences, the speaker describe that his brain makes him have to hard work because he will sacrifice everything work for his education, especially scholarship.

“My body weakened as white tunnels flashed in my vision. Is this how death feels? I drifted in and out of consciousness. **I tried hard to keep myself going, I do not want to die! I do not want to die uselessly like this on the first day of my adventure! I still need to travel trough Europe and into Africa, I want to study in Europe, and I haven’t even found A Ling!**.(pages 69)

The bold sentences are the directive acts. The speaker command to himself to stay alive ,because he has many big dreams to reach for.

He controls himself to survive. He tried to control himself by thinking that made his spirit and desire for life increasingly high so that his body responded and helped him survive from death. This is in accordance with the concept of self-control described by Hartmann that Self-control is by no means to be understood as purely negative, as a rejection and suppression. Self-control in this context itself is an example of positive self-control. Similarly, below is another example of self control contained in the Edensor novel.

**I decided to leave my job at the post office**, which had brought me to a middling position. **The longer I spent thee less challenging it became.** (pages 46)

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<sup>16</sup> Yule, Opcit, p.53

The sentences “ I decided to leave my job at the post office” is a declaration act. Meanwhile, declaration acts is states that declarations are those kinds of speech acts that change the world via utterance.<sup>17</sup> In this sentence he declare himself resign from the post office and it means the world change because he do not work for post office anymore.

Why this part called moral self control? Because here he controls himself and decides to quit his job and try to reach his dream. He also feels that jobs here are not challenging. This is the same as the opinion expressed by Henden that self control is not all bout denying yourself pleasures, it also encompasses working towards a higher ideal and sacrificing some things in the now in order to achieve long term goals.<sup>18</sup>

#### **d. Brotherly love**

Love of one’s neighbor is not love in general. Love of one’s neighbor is primarily directed towards whoever is nearest, towards the other person, and it is a positive affirmative tendency, the transference of interest from the “I” to the “Thou”. In short, brotherly love is a loving sense of another person’s worth. Brotherly love is solidarity with another person, a fundamentally positive devotion to the general humanity of another.<sup>19</sup> The *Edensor* novel contains the value of brotherly love. The following are some examples of the value of brotherly love found in the *Edensor* novel.

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<sup>17</sup> Yule, *Opcit*, p.54

<sup>18</sup> Edmund Henden. *Philosophical Psychology. What is Self-Control?* Vol. 21, 2008 Roudledge.p74

<sup>19</sup> Hartmann , *Ibid*. p.268

I still don't know why I kept returning, every day, to visit Weh. **What I do know is that looking into his cloudy eyes, my heart stung; seeing him limp along because of the hernia that sucked up all his body water**, concentrating in his groin, I looked the other way; watching him fall asleep, letting his body, betrayed by fate, slip into the brackish water of the river, **I was restless the whole night.** (Pages 3)

The sentences “ What I do know is that looking into his cloudy eyes, my heart stung” and “ I was restless the whole night” are a representative acts. That is the speaker statement that give information to the hearer that he cannot sleep because he over thinking about Weh.

Ikal's care for Weh made him unable to sleep. It shows the affection for weh, the feeling of affection towards nearest person. Love for people that close to him. Feelings of Ikal that cannot sleep because of remembering Weh are a feeling called brotherly love. Meanwhile, according to Hartmann, brotherly love is solidarity with another person, a fundamentally positive devotion to the general humanity of another. Ikal can't sleep because he imagines Weh and the suffering he is going through. The sense of humanity in him arises and disturbs his mind so that it is difficult for him to close his eyes. In addition, there are also other examples of brotherly love contained in the Edensor novel.

One time, during the fasting month, we had to return from the city of Manggar, to the house because my father was sick. We walked thirty kilometers because there was no vehicle available. I wasn't able to keep going, and as we again passed a



lake, I insisted on getting a drink. “No,” Arai growled. “Do not Tonto, do not give up”. **Arai hoisted my body up on his back. He carried me. His breaths were short; his heels were bleeding from being wedged in his shoes.** He continued forward, staggering. He didn’t want to give up, wouldn’t even give it a thought.(pages 39)

The utterances “No” and “Do not Tonto, Do not give up!” are directive acts. The speaker command to the hearer to do not give up and does not break his fasting.

Brotherly love here is shown when Arai holding Ikal, even he fasting and the weather is hot. His legs bleed, a sincere affection for his family. His actions show actions that reflect the nature of brotherly love, which is according to Hartmann brotherly love is a loving sense of another person's worth. Brotherly love is solidarity with another person, a fundamentally positive devotion to the general humanity of another. Next, below is another example of brotherly love.

**Arai held me tightly, his tears trickling down. “Get up! Get up!”** he wailed hopelessly. The rotted leaves that Arai piled up over my body seemed to be steaming me. (pages 68)

The sentence “Get up! Get up!” is the directive acts. The speaker begged to the hearer to get up and stay alive. Because he loves his brother and he afraid that his brother dead. Arai's fear shows that Arai loves Ikal and that is one example of the form of brotherly love. Another examples of brotherly love can be seen on pages 230 below.

I looked into the eyes of that boy of the sacred knot who always protected me, he was my lone ranger. **Those eyes, they will still innocent. They remained the eyes of the young child without any relatives who would hoist me over his shoulder when we played in the field struggling to grab the cotton that was spread across the field. They were still the eyes of a young child who, without me knowing, mended my ragged clothes, sewed the buttons on my clothes, and tucked me in when I was sleeping.**(pages 230)

The sentence “ he was my lone ranger” is indirect speech. Further, Searle in Cutting explained that someone who uses an indirect speech act wants to communicate a different meaning from the apparent surface meaning; the form and function are not directly related (statements, question, command /request).<sup>20</sup> The meaning of lone ranger in that sentence is not a real lone ranger, but a special called given from ikal to arai. A called for the boy who always take care of him, love him, and for the best friend who always together in sad and happy moment.

Arai's attitude to Ikal is purely a reflection of his affection for Ikal. He never expected anything for his kindness. This attitude is in accordance with Morgan's explanation of brotherly love. He mentioned that brotherly love is much more than offering ‘a handshake’ which all too frequently reveals itself in a demonstration of false bonhomie, and lacks any sincerity, sense of genuine concern or interest for the well being of those greeted.<sup>21</sup>

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<sup>20</sup> Searli in cutting

<sup>21</sup> W Bro Des Morgan PrGOlator. *Let Brotherly Love Ever Distinguish Us As Men And Masons*. (Provincial Grand Lodge of Wiltshire, 2017)

**I hugged my hero tightly. He still stood before me, but I already missed him.**

**230**

Brotherly love of Ikal to Arai is shown by his attitude that has felt miss him even when he hasn't left.

#### **e. Truthfulness**

Truthfulness is a moral value. One's word, the object of which is to be a witness to one's real opinion, conviction and attitude, ought to achieve this end solely. In as much as words are not the only form of expressing one's actual attitude of mind, there is together with truthfulness of word also truthfulness of act, allowing oneself to appear to be such or such, indeed of conduct in general.<sup>22</sup> *Edensor's* novel contains the value of truthfulness. The following is an example of the truthfulness value contained in the *Edensor* novel.

Katja got off the train with even more charm than when she had left. But like seasons, I had changed. **I was stricken by an odd feeling; every time I looked at katja, I saw a ling. One afternoon, I met up with katja. We stared at each other. That very second, I knew that friendship, which had involved into love, had that afternoon returned to being friendship.**(pages 130)

In the sentence "That very second, I knew that friendship, which had evolved into love, had that afternoon returned to being friendship." is a declaration. Yuli stated that declarations are those kinds of speech acts that change the world via

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<sup>22</sup> Hartmann, Ibid. p. 282

utterance.<sup>23</sup> In that sentence, the speaker declares his relationship. His action changes the world because he changes his relationship from couple to the friend. Here, Ikal shows his honest attitude towards Katja. He honestly told the truth about his feeling to katja. The attitude of Ikal is the realization of the notion of truthfulness according to Hartmann that truthfulness is one's word, the object of which is to be a witness to one's real opinion, conviction and attitude. Truthfulness is important, even though it's bitter.

#### **f. Radiant Virtue**

Radiant Virtue is not the ethos of the fullness of life but the meaning which the fullness of life acquires through its overflow, it is an issue forth without anxiety as to whither it goes it is a pure out-streaming, but with no diminution of itself it endows the human heart with riches.<sup>24</sup> Beside, Hartmann in Cicovacki that a single individual can be the giver of meaning for a whole world, in so far as it participates in him. a life in which only one such exist becomes full of significance for everybody.<sup>25</sup> Based on that theory this research one of attitude relates with radiant virtue named helpful. It means willing to help, human could not live alone they need other people to support their life and helpful is very important attitude for human and it include in positive moral as theory of Hartman as part of virtues. There are the following examples of radiant virtue.

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<sup>23</sup> Yule, Opcit, p.53

<sup>24</sup> Hartmann, Ibid. p. 338

<sup>25</sup> PredragCicovack , *Dostoevsky and the Affirmation of Life*. (London : Transaction Publishers, 2014 ), p.306

**Famke let us keep our mermaid costumes. She taught us how to put on makeup** and use facial cleanser, foundation, two way cake, powder, mascara, lipstick, glitter and body paint. (pages 141)

In sentences “famke let us keep our mermaid costumes.” is a representative acts. The speaker describing that famke give costumes to him.

Famke's kindness by teaching Ikal and the way to dress for money is one good attitude. There is a good and helpful famke's personality. She not only helped provide ideas for Arai and Ikal to travel around the world without a lot of money, but she also told them how and to provide the tools needed. That's where the light of the natural goodness famke had come out of her. The famke attitude is similar to cicovack's explanation of virtue radiant. Cicivack mentioned that radiant virtue is does who radiate this virtue into the world. regardless of who that person is, what matters the most is the impact that such a person has on others.<sup>26</sup> Besides, there are also other examples of radiant virtue found in the *Edensor* novel.

... we also met an old woman, Lara Mirniavsky. She was a Cossac and a street clown contra agusta whose character was anarchic but amusing. Lara was saving up to return home to Kansk, but she was too old to perform. **We pawned off a digital camera, a jacket and a sleeping bag to help her buy a train ticket.**(pages 152)

The sentence “We pawned off a digital camera, a jacket and a sleeping bag to help her buy a train ticket.” is a representative acts. The speaker describe that he and

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<sup>26</sup>Edmund Henden. *Philosophical Psychology. What is Self-Control?* Vol. 21, 2008 Roudledge.p74

his friend pawn their things to help a stranger woman buy a train ticket to go home.

In accordance with the explanation of Cicovacki above, that radiant virtue is does who radiate this virtue into the world. Regardless of whom that person is, what matters the most is the impact that such a person has on others, the act of Arai and Ikal can be called a radiant virtue. Because their actions of pawn the things they love in order to help the old woman who is just known to buy a ticket to go home is very helpful and meaningful for Lara. Together with it, there is also example of radiant virtue.

**Every night, the faithful and generous followers of Christ went around the city with large bowls filled with red bean soup. They provided meals to the vagrants, and they didn't care if those vagrants were Catholic, Protestant, Mormon, Baptist, Agnostics, atheist, Buddhist, Muslim, communist, democrat, republican, gay, lesbian, transsexual, heterosexual, or criminal.** (pages 172)

In sentences “

This part is told about the goodness of followers of Christ to everyone in need regardless of social status, gender, ethnicity and nationality. This attitude relates with radiant virtue according to Hartmann theory in cicovacki. Which is he said that a single individual can be the giver of meaning for a whole world, in so far as it participates in him. a life in which only one such exist becomes full of

significance for everybody.<sup>27</sup> In the theory mentioned an individual single, but the fact that participates here is a group of Christian followers. In the same way, below is another example of the virtue radiant that found in *Edensor* novel.

**A shadow flashed by and suddenly, from behind the darkness, came that old Sherlock Holmes man. He was scrambling and obviously wanted to save us.**

He reached for the head of tank hose, closed his nose and sprayed the criminals with a white gas. I smelled poison: pesticide! We closed our noses. The robbers scrambled, yelling, cursing, and running all over without any direction. The old man panted. It all went by very fast. (Pages 177)

Kindness Mr. Toha in helping Arai and Ikal to against the robbers is one of the examples of moral values. It called radiant virtue

Every day, women from Mwanza, Bukama, even from Moba on the banks of Tanganyika Lake arrived at Kamina carrying their children with different kinds of disease. **Nurse Nadine cured those children at no charge. Nadine was the source of all answer, and had dedicated her life to Africa for decades.** (pages 222)

The sentence “Nurse Nadine cured those children at no charge.” is a representative act. This sentence has meaning that the speaker describes that nurse Nadine is a kind and helpful. She give medicine to the all of people that comes for free.

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<sup>27</sup>Predrag Cicovack , *Dostoevsky and the Affirmation of Life* (London: Transaction Publishers,2014) , p.306.



In accordance with the theory that is already mentioned earlier, that a single individual can be the giver of meaning for a whole world, in so far as it participates in her. A life in which only one such exists becomes full of significance for everybody. Nurse Nadine is a real actualization of the theory. She helped others, treated without asking for payment and had dedicated her life to Africa for decades. That is the real example of radiant virtue.

#### **g. Trust and faith**

Hartmann mentioned about faith and trust as requiring moral courage and strength. Blind faith, blind trust, is the supreme endurance-test of moral strength, the true criterion of genuineness in all the deeper dispositional relations of man with man. The ability to entrust one's own interest to another person or things is a precious gift, and "this gift is comparable to that of love and, as a value, can even transcend it."<sup>28</sup> *Edensor* novels contain faith and trust values. The following are examples of the faith and trust contained in the *Edensor* novel.

**"Dream, because God will embrace those dreams,"** he said.(pages 38)

This sentence contains suggest words, so this is a directive act. The speaker suggested to the speaker to have a high dream, because God will embrace those dreams.

Arai strongly believes in her dreams and she strongly believes that when we dream, God will embrace those dreams and one day it will fulfill its dream. Arai

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<sup>28</sup> Hartmann, Ibid. p.293

shows moral values called trust and faith, because he trusts and faith to the God. Other examples that are still related to trust and faith can be seen below.

“ we walked down the hallway and slowly went up the stairs that led above ground. Then we dragged the big suitcase and carried our packs. **Arai, walking in front of me, suddenly cried out. “Subhanallah!”** . (pages 78)

The utterance “Subhanallah” contains praising words to the God, so this is expressive acts. Which is Yule mentioned that expressive acts is says that expressive speech act state what the speaker feels.<sup>29</sup> The speaker in this utterance praising about his dream come true to the God. He praise the big of God’s power.

Arai is very trust and faith to the god. The cry of "Subhanallah" which means how holy God is, shows that Arai believed in Allah and believed in Allah who had created all this and granted his dream.

**“if you want to be someone who is always developing, you must do three things: continue your schooling, read alqur’an often, and roam afar”. I understood that school and reading thequr’ancould change people because stored there were the crystals of knowledge.** (pages 183)

The sentences above contain advising words, so these utterances’ are directive acts. In the advice of bu mus, a deep meaning is implied. That is about faith and trust. Faith here is shown by faith in God, as a Muslim bumus believes in Allah, so she asks her children to read the Qur’an as instructed in the teachings of Islamic religion. The trust is proven by reading the Qur'an,ibumusbelieve that her students can reap the knowledge contained in it.He believes that the Qur'an is a

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<sup>29</sup> Yule, Opcit, p.53

storehouse of knowledge that when studied will make us more confident in the greatness of God. In addition, there are also other examples of trust and faith found in this novel.

**In Barcelona, I reached the apex of the philosophy of my journey. At that point, my heart bowed respectfully to the scared messages of Al Qur'an that not even the smallest things happen out of coincidence.** (pages 224)

Ikalbelieve that the Qur'an contains amazing messages. Ikalreally believe that everything that happens is God's power and permission, even small events in this earth. This attitude is in accordance with Hartmann's previous statement thatthe ability to entrust one's own interest to another person or things is a precious gift, and this gift is comparable to that of love and, as a value, can even transcend it. Again,below are examples of trust and faith found in the*Edensor* novel.

The group walked quietly, in rows, their robbers waving. It was clear they weren't preoccupied anymore with worldly matters. **From their faces it could be read clearly that they would wholeheartedly handover their life to defend religion,** that what they longed for most was meet with Allah to be taken up to the Arash-Nya.(pages 194)

In the sentence “The group walked quietly, in rows, their robbers waving. It was clear they weren't preoccupied anymore with worldly matters” is an indirect speech. The soldiers which is describe in here have no doubt about their trust and faith in Allah. They are willing to sacrifice anything for the sake of their religion.

They are willing to sacrifice their lives for the religion they strongly believe in. The attitudes of those who are willing to sacrifice their precious lives for the sake of relate and trust and faith is Evensky. Evensky stated that trust is empirically based and probabilistic. We trust to a degree consistent with our perception of the available evidence. Faith is a leap beyond the rational calculus of probabilistic trust to belief without doubt.<sup>30</sup>

#### **h. Fidelity**

Fidelity is not confined to the keeping of promises and agreements, its field wider. The ethic of fidelity is that of the preservation of every disposition universally upon its worth depends of the holiness of the ancient German fidelity of man to man celebrated in song, as also the holiness of personal and intimate loyalty outward apostasy and treachery offend against this value like a hidden breach of faith.<sup>31</sup> Fidelity levels above are loyal, fidelity is arguably very loyal, royal. *Edensor* novel contains fidelity values. Here are the examples of the fidelity values contained in the *Edensor* novel.

**I realized then that there are some people who can get rejected for almost ten years and still cling to struggling on. Arai had never been drawn to anyone else. He had written dozens of poems for his soul mate, had sung songs under her bedroom window, had waded through downpours to pursue her, had**

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<sup>30</sup> Jerry Evensky. *Adam Smith's Essentials: On Trust, Faith, And Free Markets*. Journal Of The History Of Economic Thought. 2011. p .33

<sup>31</sup> Hartmann, Ibid, P. 228

**rode his bicycle kilometers just to meet her for five minutes.** Zakiah still didn't care.(pages 50)

The sentences "I realized then that there are some people who can get rejected for almost ten years and still cling to struggling on." is a representative. It contain describing words, so it call representative act. The speaker describe that he salute to the arai because of his fidelity to the A ling.

The feeling of fidelity in Zakiah is no doubt. In this story, Arai is a person who keeps his promise and loyalty. He is very loyal, even more than loyal to Zakia. Relate loyalty with Ross explanation that duties of fidelity are duties to keep one's promises and contracts and not to engage in deception.<sup>32</sup> Another example from fidelity can see below.

#### **i. Personality**

The unity and entirety of the human being manifests itself only in the concept of the person, and is expressed in its realization of values, because only value or ethos of the personality as the highest expression of personhood captures its individual, ethical existence. Its basis is constituted when perception of value and action fall together in meeting the moral demands of values upon it.<sup>33</sup> *Edensor* novel contains many personality values. In another hand, in contemporary personality psychology, personality is viewed as a construct that underlies

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<sup>32</sup>Ross, W. D., *The Right and the Good*. Edited, with an Introduction, by Philip Stratton-Lake. New York: Oxford University Press;2002 .p.21

<sup>33</sup>Hartmann . Ibid. p.318

individual differences in customary thoughts, feelings, and behaviors.<sup>34</sup>From the explanation above, it can be concluded that a person's quality can be seen from his personality. There are some examples of the personality in this novel.

**Ever since I was little, I had to work hard to get an education, sacrificing everything.**(pages 46)

This sentence is a representative act because this sentence contains statement words. The speaker stated that he always hard work for his education and he will sacrifice everything for his education.

It seen from the above utterance, Ikal is children who have good personalities. Here, there is a positive personality in him that is hard work. He has worked to get his education since childhood. As stated by Hartmann, the unity and integrity of human beings manifest themselves in the concept of realization of values, hard work curls here is the realization of their moral values. Furthermore, the examples found in this study can be seen below.

Arai and I were busy like squirrels hoarding nuts. We did everything we could to make some money. **Now was the time to realize them, right here, right now.**

**We didn't let up .** I went back to work. Three jobs at once.(pages 116)

The sentence “We did everything we could to make some money” is a representative acts. Because this sentence is contains describing words. The

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<sup>34</sup>Smith, R.E., and Shoda, Y. Personality as a cognitive-affective processing system. In P.J. Corr and G. Matthews (Eds.), *The Cambridge handbook of personality psychology*. Cambridge, UK: Cambridge University Press. 2009.p.473.

speaker describes to the hearer that he and his friend hard work and do everything to get some money. They want realize their dream to around the world.

According to Hartmann, the unity and entirety of the human being manifests itself only in the concept of the person, and is expressed in its realization of values, because only value or ethos of the personality as the highest expression of personhood captures its individual. Based on that theory, the values that seen here is never give up. Arai and Ikal never give up reaching his dream. The never give up realization is to work three jobs at once. From here it can be seen that a person's quality can be judged by his personality.

#### **j. Personal love**

Hartmann notes that love is able to comprehend the ideal person in the real person; love opens his eyes to it the knowledge of the value of the intimate ideal person of the beloved makes possible to the lover's spiritual participation in the intimate depths of the beloved.<sup>35</sup> Besides, Hartmann describe the virtue of personal love becomes poetic: And the mystery of love is that it satisfies this deepest and least understood craving. One who loves gives this unique gift to the person he loves. He gives a new dimension to the being of the loved one, enabling him to be 'for himself' what otherwise he is only 'in himself'. Novel *Edensor* contains of personal love. There are the examples of the personal love in *Edensor* novel.

**The first time I saw her, or her nails, I felt as if I had been embraced by the current of the linggang river, swam together with dolphins, and then been**

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<sup>35</sup>Hartmann, Ibid, p. 377



**picked up by millions of fireflies and flown toward the stars. When she smiled, I couldn't even breathe.** (pages 33)

Sentence “When she smiled, I couldn't even breathe.” is a representative act. This sentence is containing claiming words. The speaker claims that he cannot breathe when he see the girl.

Feeling of Ikal to the Aling makes him feel the world is more beautiful, and he becomes poetic. He felt that embraced by the current of the linggang river, swam together with dolphins, and then been picked up by millions of fireflies and flown toward the stars. This is same as Hartmann explanation that the virtue of personal love becomes poetic. Same but not similar, there are other examples of other personal love.

**In Estonia, Arai unusually seemed depressed.** All day long, he had been overwhelmed under a hawthorn tree that was also always appeared melancholy. **September fourteenth was Zakiah's birthday. This was the source of that depression. The love in Arai's heart was completely faithful. Love that was insane, pure and vague.**<sup>185</sup>

The love of Arai to Zakiah is very big. Although it was separated by distance and time, even though Zakiah had always refused him, Arai still gave his whole heart to Zakiah. The love of Arai is very visible here. He wanted to say a birthday to Zakiah on his birthday, he missed Zakiah. Besides, there is another example from personal love.

**Arai smiled sheepishly, but happily. To him, hearing Zakiah nurmala's voice was enough to make his heart joyful, even though that voice was a grumble.**

(pages 186)

In sentence "Arai smiled sheepishly, but happily" is a representative acts. This sentence contains describing words. The speaker describe that arai happy when he talk to zakiah on the phone.

As the Hartmann's described about personal love becomes poetic: And the mystery of love is that it satisfies this deepest and least understood craving.<sup>36</sup> That is what happened to Arai. Only by hearing the voice of Zakiah, the feeling of sadness and confusion that experiences naturally throughout the day turns into happiness.

After analyzed the moral values found in *Edensor* novel, it can be conclude that there are three kinds of human relationship. The first is the human relationship between human and themselves, such as wisdom, courage, self-control, fidelity, and personality. Next is the human relationship between human and the other human, such as brotherly love, fidelity, radiant virtue, and personal love. The last is the human relationship between human and its creature, such as truthfulness, and trust and faith.

## **2. The moral values applied by the main characters in solving the problems in their life.**

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<sup>36</sup>Hartmann . Ibid, p.369

There are many moral values found in this novel, but in this part explained the moral values applied by the main characters in *Edensor* novel written by Andrea Hirata which are the main characters in this novel are Arai and Ikal. Here the explanations about the moral values contains in *Edensor* novel.

#### **a. Courage**

The following day, **Arai caught a ride on a truck to Tanjong Pandan. He was tossed about the truck bed, standing in between barrels of tin, just to go to buy a Jim Morrison poster.**

“My favorite singer, Kal!” Arai proudly showed off his poster. The fatigue in his eyes was invisible. (pages 38)

With his courage, Arai went to a city that far away riding in a truck just to get a poster of his favorite singer.

**We had wondered trough forty-two countries, supplied only by courage.** We had tested everything in glittering, sweet victory and the most shameful and bitter failure, but taken even one step back, we had fever.(pages 232)

The courage of Arai and Ikal are proven because they only have the courage to explore 24 countries in Europe without money preparation and other provisions.

#### **b. Self Control**

**I decided to leave my job at the post office,** which had brought me to a middling position. **The longer I spent thee less challenging it became.** (pages 46)

As stated by Hartmann, Self-control is not purely negative, as a rejection and suppression, natural is nothing but evil. Here self control acts as a self-control at will. Ikal leave work which according to him, is very safe and boring for the sake of running a more challenging life.

### c. Brotherly Love

One time, during the fasting month, we had to return from the city of Manggar, to the house because my father was sick. We walked thirty kilometers because there was no vehicle available. I wasn't able to keep going, and as we again passed a lake, I insisted on getting a drink. "No," Arai growled. "Do not Tonto do not give up". **Arai hoisted my body up on his back. He carried me. His breaths were short; his heels were bleeding from being wedged in his shoes.** He continued forward, staggering. He didn't want to give up, wouldn't even give it a thought. (pages 39)

Brotherly love can be said to be a value that must be owned by friends, relatives, or people closest to us. Moral value is the value of love, care, sincere solidarity without expecting compensation. Like the Arai did for Ikal.

### d. Truthfulness

Katja got off the train with even more charm than when she had left. But like seasons, I had changed. **I was stricken by an odd feeling; every time I looked at Katja, I saw a ling. One afternoon, I met up with Katja. We stared at each**

**other. That very second, I knew that friendship, which had involved into love, had that afternoon returned to being friendship.**(pages 130)

Truthfulness according to Hartmann are not the only form of expressing one's actual attitude of mind, there is together with truthfulness of word also truthfulness of act, allowing oneself to appear to be such or such, indeed of conduct in general.<sup>37</sup> As with Ikal, he is honest with Katja for his feelings. He still loves A ling, Ikal can't love katja like he loves A ling.

#### **e. Radiant Virtue**

... we also met an old woman, Lara Mirniavsky. She was a Cossac and a street clown contra agusta whose character was anarchic but amusing. Lara was saving up to return home to Kansk, but she was too old to perform. **We pawned off a digital camera, a jacket and a sleeping bag to help her buy a train ticket.** (pages 152)

**Every day, women from Mwanza, Bukama,even from Moba on the banks of Tanganyika Lake arrivedat Kamina carrying their children with different kinds of disease. Nurse Nadine cured those children at no charge.** Nadine was the source of all answer, and had dedicated her life to Africa for decades.(pages 222)

As like Hartmann stated that radiant virtue like beauty in itself, but a concrete individual, shines like gold and radiates virtue around himself. The act of Arai and

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<sup>37</sup> Hartmann, Ibid, p. 282

Ikai show virtue values is which is where the value shines on them. Like the kindness done by Nadine's nurse, that kindness radiates from her heart and shines.

#### **f. Trust and Faith**

**“Dream, because God will embrace those dreams,”** he said. (pages 38)

Arai really believes in his dreams, he really believes in God. The sentence he said showed his trust and faith in God for that.

#### **g. Fidelity**

I realized then that **there are some people who can get rejected for almost ten years and still cling to struggling on. Arai had never been drawn to anyone else. He had written dozens of poems for his soul mate, had sung songs under her bedroom window, had waded through downpours to pursue her, had rode his bicycle kilometers just to meet her for five minutes.** Zakiah still didn't care.

Fidelity is the higher level more than loyal. Arai's attitude towards Zakiah can be said as one example of the fidelity applied in this novel. Arai always loyal even though Zakiah always rejects it.

#### **h. Personality**

**Ever since I was little, I had to work hard to get an education, sacrificing everything.** (pages 46)

We didn't let up. **The aspirations that had been soldered into us for such a long time couldn't be given up just like that. Now was the time to realize them, right here, right now.** I went back to work. Three jobs at once. (pages116)

In the personality values contained in this novel and applied by main characters there are never give up and hard work values. On page 46, is an example of hard work values. Ikal have to work hard for education. While in 116, Arai and Ikal show never give up values. They did anything to raise money to realize their dreams. They even worked in three places at once.

#### **i. Personal Love**

**Arai smiled sheepishly, but happily. To him, hearing Zakiah nurmala's voice was enough to make his heart joyful, even though that voice was a grumble.** (pages186)

There is so great the feeling of Arai's love to Zakiah. Only by hearing the voice of Zakiah can eliminate of his sadness all day long. It can treat his longing. It is true what Hartmann said about love that it touches, like soft light, the primal source of human life.<sup>38</sup>

### **3. The application of *Edensor* novel in Drama subject in**

#### **English Education of Raden Intan State Islamic University**

After read and understand *Edensor* novel, there found many of moral values. According to the analysis and the reference, this *Edensor* story is very good

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<sup>38</sup> Hartmann, Ibid. p. 377



played in the drama course because there are many stories in this novel that contains moral values that can be applied in everyday life so that indirectly the moral formation of students has been embedded. The cultivation of moral values is very good in supporting character formation if played in drama courses. This also can be one of the ways to achieve one of the goals of the drama course. There is written in the Rencana Kegiatan Pembelajaran Semester (RKPS) is that in the end, the students will get literary competencies that enable them to analyze and construct the meaning of English drama. It is hoped that students who have a broader perspective on human life will direct them to increase tolerance and acceptance of others in their social interactions.

Meanwhile, the RKPS itself is one form of way to achieve one of the vision and mission in which to produce graduates who have academic excellence (*Ulil Ilmi*), intellectuals (*Ulil Albab*), spirituality (*Ulil Abshar*), and integrity of faith, piety, and *Akhlaqul Karimah (Ulin Nuha)*, and competitiveness to answer global challenges.

Learning moral values that are not directly in the drama course can be interpreted as a means to achieve one of the UIN's visions and missions that to produce Muslim scholars who are not only great in intellectual, spiritual, but it also becomes a human who has a noble character and can be accepted in the wider community but also hopes that it will be useful for religion, nation, and the country in the future. This visions and missions revealed to PBI's vision and mission. One of the PBI's vision and mission written that producing Muslim

scholars in the field of English education with insight and nationalism. It can be realized if the students have good moral.



## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusions

This chapter will explain the conclusion of this research as follows:

1. The moral values that found in *Edensor* novel is divided into three groups according to Nicolai Hartmann, it called as the special moral values. The first group contains justice, wisdom, courage, self control and the Aristotelian virtues. The second group contains brotherly love, truthfulness and uprightness, trustworthiness and fidelity, trust and faith, modesty, humility, aloofness and the values of social intercourse. The third group contains love of the remote, radiant virtue, personality and personal love.
2. In this *Edensor* novel found the types of moral values such as wisdom, courage, self-control, brotherly love, truthfulness, radiant virtue, trust and faith, fidelity, personality, and personal love.
3. The moral values applied by the main characters in solving the problems in their life in the *Edensor* novel written by Andrea Hirata such as courage, self control, brotherly love, truthfulness, radiant virtue, trust and faith, fidelity, personality, and personal love.
4. According to this analyzed, the story in *Edensor* novel can be used in drama subject because of the many moral values contained in the novel. Moral values are

needed for the realization of the objective of the UIN, the mission of PBI and the achievement of the objectives of drama learning as expected in the RKPS.

### **B. Suggestions**

For all the explanation above, the writer gives suggestions for the readers as the following:

1. Read many books to get a lot of life lessons.
2. A literary work such a novel can be one of source for us to get moral education that we can take them us our study, especially novel.
3. Moral is very important for people. It is necessary to educate moral to the students.
4. Do not give up in your life. You just need believe that you can make your dream real. Be optimistic people so you can reach everything you want.
5. Take positive education from what we are reading, hearing, looking and doing in our life.
6. Hopefully the story in novel *Edensor* can be one of the references to be played in the drama course.

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## The Moral Values found in *Edensor* Novel

Written by Andrea Hirata.

N o.	Data	Pag es	Types of moral values	Theory
1.	<p>I still don't know why I kept returning, every day, to visit Weh. <b>What I do know is that looking into his cloudy eyes, my heart stung; seeing him limp along because of the hernia that sucked up all his body water, concentrating in his groin, I looked the other way; watching him fall asleep, letting his body, betrayed by fate, slip into the brackish water of the river, I was restless the whole night.</b></p>	3	Brotherly  love	Represent  ative
2.	<p>“Your mother was very pale, completely out of breath, and yet she still wouldn't do anything!”  “Her water was everywhere, and I panicked, id completely lost my composure!”  “Do you want to die, nyi?!”  “You take a good look at that alarm clock, Rah! <b>Wait until the long hand passes midnight! I want this child born on October 24th! Did you not hear that the announcement on the radio?! October 24th is the date of the establishes of the nations, the UN! It's. an important day! I want this child to be a peace builder like the UN!”</b>”</p>	18	Courage	Directive

3.	<b>The first time I saw her, or her nails, I felt as if I had been embraced by the current of the linggang river, swam together with dolphins, and then been picked up by millions of fireflies and flown toward the stars. When she smiled, I couldn't even breathe.</b>	33	Personal love	Represent ative
4.	Dream, because God will embrace those dreams," his said. The following day, <b>Arai caught a ride on a truck to Tanjong Pandan. He was tossed about the truck bed, standing in between barrels of tin, just to go to buy a Jim Morrison poster.</b> "My favorite singer, Kal!" arai proudly showed off his poster. The fatigue in his eyes was invisible.	38	Courage	Directive
5.	<b>"Dream, because God will embrace those dreams,"</b> he said.	38	Trust and faith	Directive
6.	One time, during the fasting month, we had to return from the city of Manggar, to the house because my father was sick. We walked thirty kilometers because there was no vehicle available. I wasn't able to keep going, and as we again passed a lake, I insisted on getting a drink. "No," Arai growled. "Don't Tonto don't give up". <b>Arai hoisted my body up on his back. He carried me. His breaths were short; his heels were bleeding from being wedged in his shoes.</b> He continued forward, staggering. He didn't want to give up, wouldn't even give it a thought.	39	Brotherly love	Directive

7.	<b>I decided to leave my job at the post office,</b> which had brought me to a middling position. <b>The longer I spent the less challenging it became.</b>	46	Self control	Declaration and representative
8.	<b>The hope blown over to me by this scholarship intoxicated me. The scholarship offered a sort of turning point my life, the kind of chance that's possible for people who always try to find themselves. My temperament led me to always pursue education whatever the stakes</b>	46	Self control	Representative
9.	<b>The hope blown over to me by this scholarship intoxicated me. The scholarship offered a sort of turning point my life, the kind of chance that's possible for people who always try to find themselves. My temperament led me to always pursue education whatever the stakes.</b>	46	Self control	Representative
10.	<b>Ever since I was little, I had to work hard to get an education, sacrificing everything.</b>	46	Personality	Representative
11.	<b>I realized then that there are some people who can get rejected for almost ten years and still cling to struggling on. Arai had never been</b>	50	Fidelity.	Representative

	drawn to anyone else. He had written dozens of poems for his soul mate, had sung songs under her bedroom window, had waded through downpours to pursue her, had rode his bicycle kilometers just to meet her for five minutes. Zakiah still didn't care.			
12.	Father was family man. Ever since he was young he had tightened his belt, worked his fingers down to the bone. For his entire life he was devoted solely to his wife and children. <b>Everything he did, he did to give the best to his family.</b>	52	Radiant virtue	Represent ative
13.	We huddled, stuck together, shriveled and shivering terribly. Our teeth chattered like percussion bones, our fingers and toes wrinkled and stinging. Our bodies trembled uncontrollably.	67	Courage	Represent ative
14.	<b>Arai held me tightly, his tears trickling down.</b> "Get up! Get up!" he wailed hopelessly. The rotted leaves that Arai piled up over my body seemed to be steaming me.	68	Brotherly love	Directive
15.	I sucked in a bit of oxygen before being strangled again. <b>Arai opened up his shawl and coiled it around my neck. He opened up his</b>	68	Brotherly love	Represent ative

	<p>suitcase, got out all of the clothes and wrapped them in layers around me. Arai lifted me up and stumbled through the knee-high snowpack, right toward a rowan tree trunk.</p>			
16.	<p>“My body weakened as white tunnels flashed in my vision. Is this how death feels? I drifted in and out of consciousness. <b>I tried hard to keep myself going, I don’t want to die! I don’t want to die uselessly like this on the first day of my adventure! I still need to travel through Europe and into Africa, I want to study in Europe, and I haven’t even found A Ling!</b></p>	69	Self control	Directive
	<p>“completely over the top, that Simon Van Der Wall. I’m really sorry about what happened last night, kids. I heard the temperature dropped down to negative sixteen, how were you able to stand it? <b>But don’t worry. Erika will bring you back to Brugge and straighten everything out with Simon, OK?</b></p>	73	Wisdom	Expressive

17.	“ we walked down the hallway and slowly went up the stairs that led above ground. Then we dragged the big suitcase and carried our packs. <b>Arai, walking in front of me, suddenly cried out. “Subhanallah!”</b>	78	Trust and faith	Directive
18.	<b>I decide to leave my job at the post office, which had brought me to a middling position.</b> The longer I spent there the less challenging it became. The work didn’t provide me a lot, but it gave me financial stability and steady life. I had basic security, was protected by the system, was psychologically stable, socially established, and all of that bored me. I felt like a squirrel busily carrying its nuts, a turtle shrinking within its carapace, or a snail hiding behind its shell.	96	Courage	Representative
19.	Arai and I were busy like squirrels hoarding nuts. <b>We did everything we could to make some money.. We didn’t let up.</b> I went back to work. <b>Three jobs at once.</b>	116	Personality	Representative
20.	Katja got off the train with even more charm than when she had left. But like seasons, I had	130	Truthfulness	Expressive



	<p>changed. I was stricken by an odd feeling; every time I looked at katja, I saw a ling. <b>One afternoon, I met up with katja. We stared at each other. That very second, I knew that friendship, which had involved into love, had that afternoon returned to being friendship.</b></p>			
21.	<p>In the novel Edensor, <b>when Ikal and Arai decided to around the world, without bringing money stock, to take care of themselves, they become singer beggar in public road by disguising to become mermaid boy idol.</b> From there, they can live on.</p>	136	Courage	Expressive
22.	<p><b>“Because you are not afraid to dream. Your dreams inspire me”</b></p>	141	Courage	Expressive
23.	<p>... we also met an old woman, Lara Mirniavsky. She was a Cossac and a street clown contra agusta whose character was anarchic but amusing. Lara was saving up to return home to Kansk, but she was too old to perform. <b>We pawned off a digital camera, a jacket and a sleeping bag to help her buy a train ticket.</b></p>	152	Radiant virtue	Represent ative

24.	<b>The more cruelly Russia crushed me, the stronger my will was to conquer it.</b>	161	Courage	Representative
25.	<b>Arai stood his ground and astonishingly, he took up position like Muhammad Ali when he was going to throw a punch to George Foreman's temple. I unfastened my belt and I swung it around in the air, and then I yelled like Bruce lee. Arai and I put our back our backs to each other, ready to receive the four robbers' attack.</b>	175	Courage	Representative
26.	<b>"if you want to be someone who is always developing, you must do three things: continue your schooling, read alqur'an often, and roam afar"</b>	183	Trust and faith	Directive
27.	<b>In Estonia, arai unusually seemed depressed.</b> All day long, he had been overwhelmed under a hawthorn tree that was also always appeared melancholy. <b>September fourteenth was zakiah's birthday. This was the source of that depression. The love in Arai's heart was completely faithful. Love that was insane, pure and vague.</b>	185	Personal love	Representative

28.	Arai smiled sheepishly, but happily. To him, hearing zakiah nurmala's voice was enough to make his heart joyful, even though that voice was a grumble.	186	Personal love	Represent ative
29.	The group walked quietly, in rows, their robbers waving. It was clear they weren't preoccupied anymore with worldly matters. <b>From their faces it could be read clearly that they would wholeheartedly handover their life to defend religion</b> , that what they longed for most was meet with Allah to be taken up to the Arash-Nya.	194	Trust and faith	Indirect speech
30.	<b>We had nearly died of hunger in Russia, had tons of money in Greece, were almost killed in Balkans.</b>	213	Courage	Represent ative
31.	Every day, women from Mwanza, Bukama, even from Moba on the banks of Tanganyika Lake arrived at Kamina carrying their children with different kinds of disease. <b>Nurse Nadine cured those children at no charge. Nadine was the source of all answer, and had dedicated her life to Africa for decades.</b>	222	Radiant virtue	Commisiv e
32.	In Barcelona, I reached the apex of the	224	Trust and	Represent

	philosophy of my journey. <b>At that point, my heart bowed respectfully to the scared messages of Al Qur'an that not even the smallest things happen out of coincidence.</b>		faith	ative
33.	I looked into the eyes of that boy of the sacred knot who always protected me, he was my lone ranger. <b>Those eyes, they will still innocent. They remained the eyes of the young child without any relatives who would hoist me over his shoulder when we played in the field struggling to grab the cotton that was spread across the field. They were still the eyes of a young child who, without me knowing, mended my ragged clothes, sewed the buttons on my clothes, and tucked me in when I was sleeping.</b>	230	Brotherly love	Expressive
34.	<b>I hugged my hero tightly. He still stood before me, but I already missed him.</b>	230	Brotherly love	Indirect speech
35.	<b>... we had wondered trough forty-two countries, supplied only by courage. We fell, got up, fell again and got up again.</b>	232	Courage	Represent ative

36.	I felt crippled, like a kite with defective strings, I wasn't balance. <b>Arai was my life's inspiration. Arai always convinced me to honor my dreams, and then he would incite my spirit to reach them. Arai was the antithesis to a pessimistic attitude, a commander who destroyed fearful mentality and a chief of great spirit. He had brought me life experiences like those I wished for. A life with challenges and seething with peril.</b>	23 2	Radiant virtue	Representative
37.	<b>We had wondered through forty-two countries, supplied only by courage.</b> We had tested everything in glittering, sweet victory and the most shameful and bitter failure, but taken even one step back, we had fever.	232	Courage	Indirect speech
38.	My thoughts were overshadowed by <b>young Arai, eight years old, holding his bag, waiting for me and my father to pick him up in the middle of a sugarcane field. I mourned the fate of that child with no relatives, and yet he consoled me with a whirligig and also a sago beetle.</b>	232	Brotherly love	Indirect speech